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ART. I. *On Order in Architecture.* Translated from the French of M. QUATREMÈRE DE QUINCY. By P.

THE word *Order*, in architecture, has a general acceptation, which does not require any definition; because all its synonymes, such as arrangement, disposition, &c., do not convey any clearer idea. Order is, in fact, one of those primary ideas which carry their explanation with them, and which serve to explain other words, rather than require any other words to explain them; thus there are few words in more general use.

Applied to architecture, then, this word signifies generally what it does when applied to the works of nature, and to all the other productions of man; namely, a certain disposition of parts so as to form a whole, and a certain connexion among themselves, and with that which shows a presiding intelligence, and proves that they are not the productions of chance. Chance cannot produce any order; that is, it cannot produce such a state of things as will prove the existence of a previous and lasting connexion between them. Thus, combinations of things produced by chance can never happen, or succeed each other, twice in exactly the same manner; and it is the contrary effect, that is, the perpetual and regular recurrence of the same results arising from the same causes, that convinces human reason of the existence of a Supreme Power or Intelligence, which rules and directs the immutable and admirable system of order which pervades the universe.

The works of men approach the nearer to those of the Author of Nature the more they bestow upon them that principle of intelligence which man alone, of all created beings, has received from God. It is by Order that this principle of intelligence is manifested; this is, also, what we admire in the organisation of society, in the laws of nations, in the productions of genius, and in the labours of industry. It is towards the perfecting of

this order that the meditations of philosophers, the researches of the learned, and the inventions of artists, unceasingly tend.

Of all the arts, there is not one in which the existence and application of Order can be more appreciated than in architecture; when considered, not only with respect to its physical connexion with the wants of man, but, also, more particularly in those intellectual combinations which art, as an emanation of the mind, takes delight in manifesting and setting forth to the eye, so as to satisfy both the reason and the taste.

What is called Order is, therefore, a thing concerning which men have but one general opinion. We might affirm that there is a natural tendency towards it implanted in every man; but, as in many other things, all cannot bring it to perfection. Those approach nearest to it who have most carefully studied its laws in the book of nature; that book which, although open to all, is only understood by a few. This study can only be carried to a high degree of perfection among people and by men in whom the greatest and most perfect state of civilisation has developed the faculties which are required to comprehend, both in their causes and their effects, the niceties of the connexion which exists between physical objects and the operations of the mind. If we enquire what nations have applied themselves most diligently to the study of nature, we shall always find them to be precisely those among whom the imitative arts have attained the highest degree of perfection in exactness, harmony, truth, and proportion; all qualities which emanate from the general principle of Order.

Architecture being simply the art of combining parts of different kinds and proportions, according to certain rules, so as to form a whole, may, more than any other art, be judged of by the greater or less degree of order which it displays.

No doubt, in every, even the rudest, style of architecture, some principle of Order is displayed. No work of man can exist which may not be referred to some governing principle; and a certain degree of order may be traced even in the most unshapely hut or cabin of the savage. But this is not the idea which we generally attach to the word Order, which, it must be obvious, can only be properly applied to works which display this quality in a preeminent degree.

In architecture, Order, in the proper sense of the word, is that mode of arrangement which is the most complete; that is, the arrangement which displays most forcibly the operation of the mind, and which combines in the truest and most durable manner, and in the most exact proportions, each part with the whole, and the whole with each part, so as to form a perfect harmony. Many mistakes are made on the subject of proportion. The word is improperly applied to the relation one bject bears to another. Every object has, undoubtedly, length

and breadth, &c.; but these simple measurements do not constitute proportion. Animals alone can be said naturally to have proportion. Thus, the size of a tree cannot be determined by the thickness of a branch; for every one knows how many chances would intervene to render this rule futile and uncertain in thus generalising its application. Animal organisation, on the contrary, in each species, is so unvaried, and the connexion between the body and every one of its members is so uniform, that one single part will show the size of the whole, and, reciprocally, a single glance at the whole will give an idea of the size of each particular part.

This is what is called proportion, and this is the image of Order. If it is impossible to deny that Order reigns preeminently in architecture, it is not difficult to perceive that there must be some kinds of architecture in which it is more strongly displayed than in others. It is also clear that this principle affords us a standard of judgment which depends neither on prejudice nor caprice.

We do not intend here to enter into a detail of all the different styles of architecture, to examine how far Order enters into the composition of each; we shall only submit two kinds to the test; viz. the Egyptian and the Gothic.

Can we discover in Egyptian architecture a principle of Order sufficiently fixed and decided to enable us to deduce from it a true system of proportions? We fear that, whatever prejudices may be entertained in favour of those of its ancient monuments which are best known at the present day, it would be vain to endeavour to attribute to them the same properties as are possessed by those of the Greeks. The extraordinary simplicity of Egyptian buildings, their constant monotony, and the spirit of routine possessed by the whole nation, which is so evidently displayed in all these works, lead us to consider that in their case the study of relative affinities, calculated to gratify the mind more than the sight, would be as useless as unlikely. We know that in Egypt a temple was necessarily subjected to laws derived from a religion that was totally opposed to all novelty. We may, therefore, easily understand that such a building could not require any particular genius in the architect; and, also, that he would not have any occasion to try to discover the cause of the effects produced by certain proportions and combinations of forms on the mind. In Egypt, grandeur and solidity were the only qualities that the religion of the country permitted the artist to express; and grandeur and solidity may exist without any system of proportions. Massive columns, massive architraves, and massive walls — these are the component parts of Egyptian architecture.

It is true that Egyptian columns and capitals are found of

varied and diversified forms; but no one has ever discovered any connexion between the form and decoration of these capitals and those of the columns to which they belong; neither has any relation been found to exist between them sufficiently fixed to regulate the height of the capital by that of the column. Leafy capitals, or rather chaplets, are, for instance, placed on several stages of the same column; and these are sometimes lower, sometimes higher, sometimes slender, and sometimes thick. Some kind of proportion exists, it is true, between the height and thickness of some of the Egyptian columns; but not more than is to be found in every building, however simple, and which the rudest principles of composition are sufficient to dictate. The Egyptians had certainly a scale of measurement; they formed a temple or a column, as they did a statue, by the compass, and nothing more. But the compass, or the simple and mechanical use of that instrument, could never give the harmony, taste, and beauty which compose Order in its highest degree.

The narrow bounds which limited Egyptian architecture were opposed to every thing tending to establish a system of proportions sufficiently fixed to produce Order; a result of which it is an essential property to display the mind that produced it. The Egyptian architects had general dimensions to regulate their works; that is to say, there were certain proportions which necessity and habit had established as necessary to exist between the principal parts of their edifices; but they had no certain guide to discover, from the whole, the relative size of each of the smallest parts.

In Egyptian architecture, therefore, excess of simplicity and uniformity was opposed to the discovery of a system of relative affinities which should be at once fixed in their principles, and yet variable in the application of them, according to the difference of characters and ideas which the art was wanted to express. In *Gothic* architecture, on the contrary, we find that the style of building on which this name has been bestowed sprang from so many heterogeneous elements, and in times of such great ignorance and confusion, that the extreme diversity of its forms, inspired by caprice alone, effectually hindered the introduction of any real system of proportion, and that the style is only expressive of an idea of disorder.

A true understanding of this matter is necessary; for many people deceive themselves in the ideas they form concerning Order and proportion in architecture. On entering a Gothic church, they are struck by the regular disposition of its pillars and arches; they admire the interlacings of its roof, and the lightness and boldness of its masses: but all these beauties, whatever may be their value, have nothing to do with that principle of Order which ought to constitute a style of architecture

Many things dictated by instinct alone may produce beauties in this art, and yet not have proportions in the sense which ought to be attached to the word. Ask the Gothic architect if his pillars bear a fixed relation to their different parts. The answer will be, that the pillar may have three, six, or even more times the height of its thickness; and that nothing of the sort is fixed in a determinate manner in any Gothic buildings: not even in a solitary edifice, whatever may be its dimensions. Ask if the Gothic capital corresponds in size, form, and ornament with its pillar: facts themselves will tell you, that caprice or chance alone decides its shape. Enquire if the different members and details agree with such and such a part of the arrangement; and you will be informed that no trouble has ever been taken about relative affinities which do not belong to the executive department. You will be shown the clumsiest supports by the side of the slenderest shafts; groups of little columns supporting nothing; and masses quite out of the perpendicular, without any support at all. If you wish for an account of the exteriors of the churches, none can be rendered of confused parts and incoherent details, carved out by the most ignorant caprice. The elevations of this style are never proportioned to their groundwork; and great boasting is made of their height, which only aspires to appear as an effort of mechanical skill. Gothic architecture has, therefore, no system of proportions; and it contains no principle of *Order* which will enable us to discover from each part, detail, and ornament, the reason which unites it to the whole, and to the other parts, details, and ornaments of which that whole is composed. We think it needless to show that an equal deficiency exists in Indian architecture, which is the offspring of a still more limited instinct. In it, every thing that might have constituted a style of building is destroyed by an inordinate redundancy of ornament. It would, also, be in vain to seek for any indication of the principle of Order in the slight structures of China; this whole nation having been, from the earliest antiquity, reduced to a system of routine.

We shall, therefore, now go on to prove that this principle of Order, which is not to be found in any of the above-named modes of building, is legibly written in Greek architecture; and that it is to the principle of Order that this kind of architecture owes its rise.

It must be remembered that Grecian architecture, as exhibited in its remains, with those developements and modifications which have rendered it applicable to all nations, had not for its origin only that instinct which every where teaches the hewing and collecting of stones; it also possessed a kind of model, consisting in itself of a combination of parts, arranged and con-

nected by reason and necessity. It therefore sprang from a pre-existing combination, of which it adopted the leading features; and hence arose its principle of Order. In Greece, the first edifices were formed of wood, which produced a combination of parts, governed by a natural and uniform connexion. This principle transferred to stone constructions a regularity of disposition, which has been always subsequently followed too exactly to admit of anything merely dictated by necessity. The only model was the spirit of Order and proportion; and this adhered to, the natural love of variety which exists in every human breast was sufficient to bring all the resources of the art in play to vary the expression: but, while following a system of proportions dictated by observing the construction of the wooden hut, architects found it necessary, in order to arrive at perfection in their art, to study the spirit that dictated the proportions observed in this construction, from a still grander model — that of nature. This, in Greece, produced a result which did not occur elsewhere; and, in proportion to the progress made by Grecian artists in imitating nature in their images of the human body, did this spirit of imitation display its influence in architecture. In thus reflecting upon the common bond of union which exists between all the arts, we perceive at once how, and why, an ignorance of the proportions of the human frame must have had its reaction upon the Egyptian, Gothic, Indian, and other styles of building; also, the reason why the architecture most distinguished for Order and fixed proportions was that of a people who, in painting, drawing, and sculpture, hadcarried the study of scientific proportions to a higher pitch than any other nation.

The architect, by comparing his work with organised bodies, discovers a new model by analogy; and this new model contains the system of those laws which regulate the organisation of all living beings. As each of these created beings is composed of members and organs, the dimensions of which are such that one always indicates the measurement of the other parts and the whole; the architect, in like manner, takes upon himself the task of making the constituent parts of an edifice correspond so well with one another, that the size of the whole may determine that of each single column, and *vice versâ*. The subordinate parts are regulated in the same manner; each division of the entablature is endowed with the faculty of setting forth its own size and that of all the parts with which it is to be connected; a simple triglyph determines the width of each intercolumniation; the intercolumniation indicates the diameter of the column; and the diameter of the column may be made to regulate all the other spaces: in short, all these proportions will be found to contain within themselves a general principle of *Order*, susceptible

of numerous modifications; which, like those of nature, are not reducible to any geometrical rules, but are only governed by one general principle, and which are capable, in one word, of all the variety of which nature gives us at once the idea and the example.

But this principle of proportion, borrowed from organised beings, and transplanted into architecture, ought not to be reduced to a simple abstract principle of Order, intended only to satisfy the reason.

Those arts whereby the human body is imitated do not limit the study of natural proportions to formal exactness. The result of this study should be to fix the attention of the imitator on the effects produced; that is to say, on the different impressions of pleasure that the varied modifications of nature can procure, according to the qualities and properties distributed among living creatures.

The imitation of the human body cannot be long pursued without discerning differences in the models; without perceiving that every physical and moral quality distinguishes itself in the exterior conformation of bodies, by variations of proportion, which faithfully indicate their characteristic properties. Thus, strength, lightness, agility, skill, gracefulness, nobleness, or beauty, are all represented to the mind by a certain agreement of form and proportion, in which the eye cannot be deceived. Proportion, first of all, sets forth the most striking qualities; afterwards those more faintly shadowed. No one can help being acquainted with this graduated scale of moral and physical characteristics, for all Attic statues of every kind possess them to their fullest extent.

The same is precisely the case with architecture, as soon as it has received an organisation to assimilate it with other imitative works. Architecture is required to express to the sight and to the mind the character of those physical and moral qualities which may be brought to view by an agreement of forms, a variety in the masses and measurements of a building, and an express meaning conveyed in the ornaments and details. These things all manifest some quality, and produce on the spectator a fixed and determinate impression; which is one of the results of the principle of Order, when not understood merely in its common or physical sense, but in the acceptation which taste and intellect have given to it.

It is, in fact, the nature of Order, that each work of art, like each work of nature, should bear the exterior character of the qualities which compose it. It may be easily understood that we allude here to moral and intellectual order. Every edifice may, no doubt, answer the wants and purposes for which it is intended, without being fashioned by art with a view to please:

but this kind of gratification becomes necessary to man accustomed to live in cultivated society; and, therefore, when its want is felt, this want becomes the father of the fine arts. Therefore architecture is expected to express, by fixed signs, all the principal characteristics that the proportions and details of an edifice require to have set forth. The principal characteristics are those which have ideas of power and strength, gracefulness and elegance, lightness and enrichment, connected with them. Now, as these ideas, which ought to result from the combination of lines, forms, and measures, manifest themselves most distinctly in the lightness or heaviness of the building, it is necessary to establish a progressive scale of these two qualities, regulated by the size of the mass of an edifice, in proportion to that of its supports or columns.

The adoption of this graduated system in Greek architecture distinguishes and characterises each style. What the Greeks called *ergasia*, and the Romans *ratio columnarum*, is what we call an ORDER.

Each order, or, rather, the character it expresses, is not confined to the form or dimensions of the columns; on the contrary, it is spread through every part of the edifice. But the column is the indicator and regulator of all the rest; and this is the reason why the name of the order is taken from its supports; which, being of different dimensions, of different forms, and differently ornamented, are called Doric, Ionic, or Corinthian, and which are too well known to require to be described here.

In analysing the word *Order*, as generally applied to architecture, our object has been to show that the systematic employment of proportions was the exclusive property of Greek architecture; and that each kind of column was a type of material and moral proportions brought into play by art.

Each order of columns, from the nature of its proportions, serves to represent some principal quality with which its size, form, and ornaments correspond. But at the same time it must not be supposed that the three styles above mentioned are absolutely limited to a literal copy of the attributes of each.

The Doric order, for example, which represents strength, may exhibit various shades of that quality by various degrees of weight and solidity. A slight acquaintance with the Doric monuments of antiquity proves to us the existence of many gradations of this kind: in fact, in the imitation of abstract qualities, as in that of the human form, different degrees may be discovered in the representation of strength. This is the case with the Greek orders of architecture, which vary from the column which is not quite four diameters high, to that which is upwards of six. The Doric order, therefore, is that which

imitates or expresses all the gradations of strength and simplicity. The Ionic, which succeeds it, shows, by the height of its shaft, the slenderness of its form, the elegance of its capital, and the suppression of the commemorative details of primitive construction, that it is the representative of a softer sex and age. It is, also, in the graduated scale of intellectual ideas and sensations, the prototype of certain figures of eloquence and poetry.

As we cannot give additional strength to that which already conveys an absolute idea of strength to the mind, without rendering it heavy; or make that lighter which is already the personification of lightness, without causing it to appear poor and meagre; so, in like manner, we cannot go beyond enrichment, without falling into an excess of luxury; and the Corinthian order, which is at once the type and image of elegance and magnificence, is capable of representing every necessary degree or shade of the qualities assigned to it, by the varied use of its proportions, forms, and ornaments. Experience, therefore, has proved that the endeavour to surpass this order, by the formation of the Composite was a great error.

Each of these orders is, then, in building, the index to the form, taste, and character, upon which are grounded the moral system of Order which is found in Greek architecture; and which, in that alone, is found united to the physical Order of proportions; or that positive relation of the whole to each of its parts, which occasions whatever constitutes beauty, ornament, or enrichment, to be diffused over all.

What we have said concerning the characteristic attributes of the three Greek orders, must demonstrate the great error of those who have attempted, or who do attempt, the invention of new ones.

It has already been observed, that three distinct qualities exist in the three Greek orders; viz. Form, Ornament, and Proportion; and each of these three is distinguished from the others by its object. Now it is a great mistake to pretend to invent a new order by changing only one of these three things; for it is clear, that, if the form is altered without changing the ornaments, or the ornaments without the form, or both varied to the neglect of proportion, nothing new will have been produced, but merely what is disproportionate or insignificant. The three qualities are, therefore, absolutely necessary to each other, and are dependent upon the common cause which first united them; not in an arbitrary manner, but by virtue of the general principle of harmony.

The invention of the Greek orders originated less than is generally thought in the types of their apparent forms. The Greeks, in fact, were not the inventors of Order; they only recognised the capabilities of architecture to attain a correct

medium between contending qualities; because all edifices (whether people will or will not acknowledge it) bear an aspect of greater or less solidity or solemnity, simplicity or lightness, beauty or variety.

As it was necessary to give a condensed idea of the union of these various qualities, the Greeks did nothing more than fix upon these three terms: — the Doric, which conveys the most correct notion of solid supports, grave ornaments, and short proportions; the Ionic, or middle, order, distinguished by the moderate use of ornaments, and its proportions being at an equal distance from the simplicity of the first and the decoration of the last; and the Corinthian, surpassing all in the elegance of its form, the splendour of its ornaments, and the slenderness of its proportions.

Caprice, then, cannot transpose the properties of each order, without disarranging what plain good sense has joined together; for each of the three things we have named (*Form*, *Ornament*, and *Proportion*) must appear to the most ordinary capacity to have a necessary correspondence with the others; and it would be contradictory to the nature of the things themselves to place what is richest upon what is poorest, and *vice versâ*.

We have now given the elementary principles of the orders. If different capitals were to be given to the Doric or Corinthian orders, nothing, certainly, in general theory would oppose it, provided the new ones corresponded with the simplicity of the first order and the elegance of the last. More than one variety of this kind has been introduced, particularly in the Corinthian; and, if these novelties have rarely been successful, it is because they are remarkable for exaggerations, which add nothing to the expression of the character of the work.

Such has generally been the fate of these false and pretended inventions, which, in fact, could not be inventions at all; for, as there is nothing to be found out of Nature's jurisdiction, and her laws having been discovered, once for all, in the three combinations already developed, the only materials left for the spirit of innovation to work upon are those of eccentricity and disorder.

The most ignorant of all these pretensions is the belief that by changing the leaves or symbols of the capital a new order is invented. Supposing oak leaves, fleur-de-lis, or other symbols, to be substituted in lieu of the acanthus or laurel: what then? A multitude of these varieties may be observed in the antique examples, and there is nothing to prevent their introduction. When executed, no new capital is produced, but a new ornament — still less a new order: for a true order belongs no more to the innovator, than the proportion of the human figure depends upon its clothing or head-dress.

ART. II. *A Consideration of the exclusive Cultivation heretofore awarded to Greek and Roman Architecture; with Remarks upon the present and prospective Condition of Architectural Science.* By GEORGE WIGHTWICK, Esq., Architect.

VARIED as the styles of building are, and magnificent as are several of their varieties, there is still a prevailing (though now declining) habit among enlightened Europeans, of applying the simple term "Architecture" (*par excellence*) to Greek and Roman examples. Thus, in most elementary works and small encyclopædias, the article "Architecture" will consist of little else than the history and particulars of THE FIVE ORDERS, representations of which will be the only illustrative plates. In a sort of postscript will be given a brief summary of "Gothic architecture," as it is termed, and some mention may possibly be made of the Egyptian temples; but it is likely the writer will have been perfectly unmindful of the gorgeous examples of China, of Pagan and Mahommedan India, of ancient and modern Persia, of Nubia, Mexico, and the several distinct varieties which arose in Europe during the middle ages.

As a cause for this, we must not solely regard our comparative ignorance of other matters than those treated of; because, for a long lapse of years, we remained not less attentive to a magnificent style of architecture, peculiarly our own (and constantly addressing itself to our vision), than to the styles of countries remote, and for a non-acquaintance with which adequate excuse might really be found. The publication of works on Asiatic architecture has been effected only of late. The extraordinary fact on which we would now comment is simply this, that for centuries, with our own matchless cathedrals before us, with King's College Chapel daily greeting, in all its majesty of form, in all its decorative pomp, the DILETTANTI of Cambridge, we suffered the proprieties of Palladio to take exclusive hold upon our sympathies, and ceased to practise the sublimely picturesque splendours of Gothic art. Architecture became then a distinctive word, meaning "Tuscan, Doric, Ionic, Corinthian, Composite, pedestal, column, entablature, attic, and balustrade." The romance of architecture was put aside, and its arithmetic reigned exclusively. No longer were the poetical ramifications of the "alley'd walk emulated in stone." It was now the student's practice to resolve the art into a simple Rule of Three operation, performed thus:—"As the length of a man's foot is to his height, so is the diameter of a column to the order required."—"Answer,—Doric."

No censure, nothing indignant, is here intended. The fact is simply stated to show that any particular architectural mania is not necessarily the consequence of contagion, imbibed from any

particular examples of art. That buildings, vast and splendid as the old cathedrals, should cease to arise, is at once sufficiently accounted for in the decay of Catholicism. Money for their erection is no longer to be obtained by holding up the Pope as a bugbear, or indulgences as a saleable commodity. The flood-gates of the ecclesiastical reservoir, being drawn up by Harry the Eighth, forth rushed its torrent of wealth to fill the miscellaneous channels of commerce. Poor Cardinal Wolsey may be regarded as the last buttress of the old ecclesiastical structure, which had seen its best days when honest Martin Luther took a nun to wife. Such is a brief outline of the departure of Gothic art; which went out of the church directly that the ladies came in.

As one of the leading causes for the almost exclusive cultivation of Greek and Roman architecture during the last two centuries, we may acknowledge the repression of fanciful vigour, consequent on the circumstances which originated the new and very opposed habit of systematic care. Powerful but sober reflection took the place of bold and somewhat heedless invention. Perplexed, at length, by the glitter of multifariousness, men turned to contemplate the substance of simplicity; and that *whole* was deemed the most worthy which was most perfect in the meaning and fitness of its component parts. Analysis, facts, and deduction supplied the places lately held by generality, fancy, and assumption; and Bacon, Lord Verulam, was revered for that philosophical exercise which had thrown Bacon, Roger, into prison. The *Novum Organon* of the former brought ridicule upon the wild theories of Cosmas Indopleustes; and the genuine beauties of romance might have been crushed beneath the ruins of what really merited destruction, if Shakspeare had not sprung forward in the midst of the falling system, to rescue much of its better part, and to show the full compatibility of imagination and feeling with truth and philosophy.

The romance, however, of architecture had had its season, and the new school was likely, even on the score of mere novelty, to be, at least for a time, warmly cherished. The architecture of Rome (which must, in a general sense, be regarded as an Italian edition of that of Greece) was now invited into England, as most companionable to the newly constituted public mind. It was in its nature systematised; defined both in detail and combination; subject to laws founded on simple principles, the acknowledged issue of ripened experience, unadulterated by incongruities, with no pretensions to be other than perfect in its kind, but to the full making good those pretensions.

These were qualities which in other styles, more gorgeous in decoration, and more picturesque in form, were, we will not say wanting, but not obvious. Mr. Nash was not then in being to

issue his "positive orders;" so there was at that time no architectural order acknowledged save the three of Greece and the two of Rome. Every other existing style might have been superior in visible effect; but as no other was so perfect in definable reasons for being what it was, the style now alluded to gradually established itself on a footing of favour, which has become, throughout the enlightened world, more and more certain.

While an exclusive cultivation of Greek and Palladian architecture was much to be deprecated, the general favour in which they have ever been held is, at least, a testimony to their worth. It is certainly most desirable that the term "Architecture" should now be understood in its magnificently comprehensive sense; and that even elementary works should make much more than their hitherto slight allusions to the splendours of Asiatic and Egyptian art; to the interesting examples of the middle ages, as seen in southern Europe; and, in particular, to the ecclesiastical wonders of our own country. But it is not less desirable that the architectural student should still commence (as, since the times of Inigo Jones, he has commenced) with his Latin and Greek grammar; for, as the classics form the soundest foundation for the superacquirement of other languages, and afford enviable facilities towards the delivery of elegant English from the pulpit, in the senate, and at the bar; so will they yield corresponding means to an architect, though he should be commissioned to erect a Gothic church, to reform a Gothic House of Commons, or to try the Gothic cause in a new Court of Chancery. Greece will equally benefit, in a respective sense, both him who peruses her rolls of papyrus and him who studies her Parian marbles. A pedantic habit will be in either case equally absurd. As a means, the *Iliad* and the Parthenon are of equal and unquestionable value. It is only by regarding them as an end, that many other things, perhaps equally good, are neglected.

There was a threefold reason, then, for the partiality shown towards Greco-Roman architecture, when first introduced into England; viz. its mathematical certainties, its charm as a novelty, and its accessibility as to cost. In contemplating the ecclesiastical structures of their own country, Englishmen acknowledged them as so many examples of independent genius; so many magnificent speculations. In contemplating "The Five Orders," they pronounced them so many examples of ripened judgment, so many elegant conclusions. They looked with mixed emotions of awe and ridicule upon pieces of architecture, grand in their various forms, but grotesque in many of their details; they gazed with mild and undisturbed pleasure upon the classic temples, uniform in general plan and elevation, and strictly beautiful in all their component particulars. The

same feelings would actuate them in comparing the classical styles with those of India and Egypt. In these, as in the European Gothic, an *idea* of surpassing grandeur might be allowed; but the *creature* would, in neither instance, be admitted as perfect; and, as it was now the public impulse to collect facts, and not to cherish uncertainties, the consummate maturities of Attica and Latium were admitted through the vestibule of sober examination into the hall of perfect favour.

To render more certain the stability of this favour, the only known work on architecture, by an ancient writer, was the volume of Vitruvius; and that, I need not say, was exclusively upon the subject of Greco-Roman example. By the aid of this book, persons were enabled to realise perfection of a certain kind without much troubling their inventive powers. Rome afforded palpable illustrations of its laws. Palladio and his disciples (Continental and English) took the oath of allegiance; and engraving, which had by this time ripened into ability, disseminated over Europe the newly revived style, and that only. The mosquish architecture of enslaved Greece was neglected, and considered as false as the Koran; the pointed architecture of Catholic England was rejected with the Pope's supremacy; and, as to the monumental grandeurs of India and Egypt, they were left, as worthless bones of contention, between the half savage inhabitants of their respective countries, whether pagan or infidel, and their well-matched competitors, the tigers and crocodiles. Thus much for the causes which have, till recently, confined the current meaning of the term "Architecture" to Greek and Roman examples. Proceed we now to consider the present and prospective condition of architectural science.

Without dwelling upon the causes, natural, political, or moral, which have brought about that progressive activity which forms so distinguishing a feature of the present era, which became more obviously perceptible about half a century back, and has since been urged by an ever-increasing impetus, we may certainly congratulate ourselves in having lived in an age interesting from its constant supply of important novelty, its numerous revealments of hitherto concealed antiquity, and its multiplying power upon agents, which, though long known, had been heretofore ignorantly limited in their application.

Among the numerous effects of this great movement, is the opportunity for expanding our views with respect to that world of varieties which now comes under the comprehensive title of Architecture. A vast pyramid of facilities has been erected, the apex of which commands a panorama of extent hitherto unconsidered, though not of such extent as to put aside the necessity of far loftier exaltation. In bringing this pyramid to its present height, Stuart and Revett, Wilkins and Cockerell, Desgodetz,

Cressy, and Taylor, Denon and Belzoni, Daniel, Chambers, Murphy, and others, have laboured industriously. By the aid of magnificent works from the pencil of the undaunted traveller, we may at length be generally informed as to the wonders of Asiatic art, and more than generally acquainted with the splendours of Egypt. England has obtained all necessary information as to Greek architecture, and considerable information as to that of China, and of ancient and Mahommedan India. This she has done through the zeal of private individuals. What might she not do by emulating the example set her by the French government in defraying the expenses of Denon's great work on Egypt? The publication of mere views, with general descriptions of foreign architecture, is a good of very limited influence. It is the geometrical plans, elevations, and sections, which alone give value to architectural works. That these will, in time, be afforded, there is no reason to doubt; but, if it is to be left to the professional zeal and pecuniary means of private individuals, a longer period must be allowed than what would suffice under the commission of a wealthy government; while ruin must, in the meantime, continue its wasteful ravages.

In reviewing the present condition of architectural taste in England, we may refer, with extreme pleasure, to the reviving love for our cathedral specimens, and the rapidly increasing favour yielded to pointed and perpendicular architecture. Unassisted by pecuniary means to rival the splendid vastness of York or Salisbury cathedral, we have yet shown, in several recently finished examples, that nothing but those means are wanting. As the grand promoters of this, we must honestly mention the zeal of certain individuals who have geometrically delineated, from laborious and accurate measurement, the leading Gothic examples of Europe. In this good work our own countryman, Britton, has been prominently industrious. The art of engraving has been advanced to an extraordinary pitch of perfection; and, by the scenic beauties of the quarto volume, our sympathies towards the noble realities therein pictured have been once more aroused. While the eye of the general observer is attracted by the picturesque beauties of the book, the attention of the professional eye is given to its geometrical plates. The one party imbibes feeling, the other acquires information; and the number of Gothic buildings, public and private, now arising in all parts of the kingdom, testifies an active revival of, perhaps, the sublimest variety of the architectural world.

The prospect of architectural improvement in England (as, indeed, throughout France and Germany) is cheering. And here architecture confesses her obligations to the water-colour draughtsman; the dissemination of whose magic effects, by the

multiplying influence of the engraver, has done, we may say, every thing.

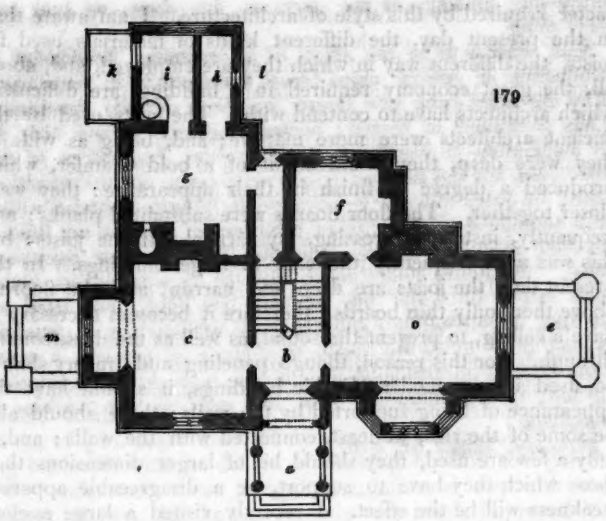
And, what is to be the effect of an extended knowledge of architecture in general upon Greek architecture in particular? Why the latter came into favour has been already mentioned. It has continued in favour; because, however strong may be our inclinations to overthrow the narrowing boundaries of exclusiveness, not less determined are we to retain our undiminished regard for every thing of genuine worth hitherto included within those boundaries. The critical affections of men are not limited like their pecuniary means; bountiful here, because penurious there. Our minds should never leave us (as our purses sometimes do) to rob Peter that we may pay Paul: nor need we fear that, in cultivating a knowledge of architecture in general, we shall at all injure the classic reputation of Greece; a reputation founded on principles firm as the rock of the Acropolis, and built up with materials pure and solid as the marbles of Pentelicus.

Plymouth, March 19. 1836.

ART. III. *Design for a Villa in the Style of the Second Class of Gothic Architecture.* By E. B. LAMB, Esq., Architect.

AFTER a lapse of considerable time, which has been occupied principally in the practical pursuit of the art, I again send you a design, in continuation of my series of designs for Gothic villas. This villa belongs to the style of the fourteenth century, or second class of Gothic architecture; and is principally composed for the purpose of showing the application of timber, plaster, and stone, in a building adapted for the residence of a person of moderate means. The situation for such a villa might be either in a wooded plain, or sequestered valley, where the scenery shows marks of rural cultivation in the well-dressed fields, and the ruddy cheerfulness of the inhabitants of the vicinity. The accommodation in this villa is as follows:—

Ground Floor.— In *fig.* 179., the porch (*a*) is open at the sides, and roofed with ornamental tiles on rafters, which, in some parts of the country, might be made of oak; *b* is the entrance-hall and staircase; *c*, the dining-room; *d*, the drawing-room; *e*, a landing-place, or entrance from the garden to the drawingroom; *f*, study; *g*, kitchen; *h*, pantry; *i*, scullery; and *k*, coal and wood cellar. Under the study may be a wine and beer cellar; and other conveniences might be in a small building, either detached, or adjoining the coal and wood shed, if such offices should be required.



The Porch. — Agreeably to my usual practice, I will now begin a brief description of the whole by first entering the porch. This should be paved with foot-tiles, or York paving-stones; or with ornamental tiles, something in the character of the tiles of the fourteenth century; an admirable substitute for which has been invented by Mr. Wright, and described in the *Encyclopædia of Cottage Architecture*, p. 1012. The door should be of oak, or painted in imitation of oak; and the whole of the porch should be constructed of wood. Oak would be most in character; but in some of the meaner sort of buildings of wood and plaster of this period, other woods were used when they were more conveniently to be obtained.

The Hall and Staircase. — Of the hall little can be said, as there is but little space for decoration. It should be paneled with oak. The joists of the upper landing might be seen here, and they should be of grained oak. A very few pieces of armour, and some ancient implements of sport or husbandry, might form part of the decorations of this hall and staircase. The staircase should be of oak, with carved paneling. The newel in the centre of the hall might support a crest or a lamp. In the hall door should be some stained glass; and the staircase is lighted by the lantern shown in the elevations. From this small hall we will enter the dining-room, or, if you like so to call it, the common living-room of the family. The ceiling I will first mention, as it is too frequently in this part of the room that the architects of the present day fail in producing the cha-

racter required by this style of architecture. I am aware that, in the present day, the different kinds of materials used for joists, the different way in which they are employed, and, above all, the great economy required in a building, are difficulties which architects have to contend with. The joists used by the ancient architects were more massive; and, being as wide as they were deep, they could admit of a bold chamfer, which produced a degree of finish in their appearance: they were closer together. The floor boards were substantial planks; and frequently, instead of crossing, lay parallel with the joists: but this was most frequently the case in large buildings. In the present day, the joists are deep and narrow, and the flooring above them only thin boards; therefore it becomes necessary to have a ceiling, to prevent the sound, as well as the dust, coming through. For this reason, though paneling and tracery should be used in our modern Gothic buildings, it should have the appearance of being supported by the walls: there should also be some of the ribs, at least, connected with the walls; and, if only a few are used, they should be of larger dimensions than those which they have to support, or a disagreeable apparent weakness will be the effect. I recently visited a large ancient mansion in Kent, now undergoing very considerable repairs and alterations. In this building I was struck with the glaring inconsistency of several parts of the composition, but principally of the ceilings. What I have mentioned in a preceding article (Vol. I. p. 339.), with regard to ceilings, is applicable to all styles of architecture. In the mansion above alluded to, the architect has laboured to produce highly ornamental ceilings, some of which are perfectly flat, and all of which are white; but the greatest fault in one is, that the whole of the tracery and paneling are confined to the centre of the ceiling, without any connecting rib to the walls to give the least appearance of support.

In the Dining-room I would have the ceiling ribbed and paneled; the ribs supported on corbels in the walls: the ceiling should be grained light oak; and a few badges and shields might be introduced, painted of their proper colours; but, as this is but a moderate-sized house, the decoration must be also moderate. The walls of this room I should prefer being of one colour, rather lighter than the ceiling. A dado should go all round the room, rather higher than the chair backs. Some stained glass in the windows, with heraldry, would tend to enliven the room. Over the fireplace should be a glass in a gilt frame; and a few pictures on the walls, also in gilt frames, would be proper for this room. The furniture should be in strict character; but it need not be more expensive than the common furniture fit for a room of this size in the every-day style of architecture. The

generality of furniture usually nicknamed Gothic would, however, ill suit this villa. It is lamentable to see that a correct taste in this matter is so little shown by those who have it in their power to do so much in aid of their art; but, when amateurs cease to be their own architects, and upholsterers will deign to study Gothic before they attempt to design, we shall have perfect harmony in a composition. I met with an instance of amateur professorship a short time ago. Having occasion to visit a gentleman in the country on business, he, knowing I was an admirer of Gothic architecture, invited me to see what he said he considered the prettiest bit of Gothic architecture he ever saw! As he is a man of some general knowledge, I expected to see something at least tolerable; but judge of my surprise when I saw a small building in the garden, dignified by the title of alcove, or some such classic name, encrusted with Gothic tracery, pointed windows of all forms, pinnacles, buttresses, battlements, and all other massive accompaniments, cut out of ½ in. deal! most likely with a key-hole saw! Rubbing his hands with the delight of showing his lion to a person who "understood these things," he informed me, with the greatest gravity, that he had recently very much improved his design, making it bolder. What can you conceive was this boldness? Adding another thickness of ½ in. deal to the buttresses! This anecdote will show how little an amateur gains by being his own architect. It is evident that, although he was pleased at being the author of such a complication of forms, yet he was not satisfied with the result of his labours. There was something required to make the design satisfy him, and he soon discovered its want of boldness. These sort of buildings may please for a short time as a toy; but, from their meanness, and from the total absence of all the requisites of good composition, they will soon become an unpleasing object to their authors: for the very act of designing a building will make its composer a closer observer of others; and thus, by mere accident, he will become better acquainted with good forms, and, perhaps, be sufficiently improved in the art to prevent his committing another error.

I will now proceed to the *Drawingroom.* — First, let me lead your eye to the ceiling; the part in modern buildings most neglected. Here the same materials as in the dining-room, viz. wood, should be employed as the principal agent for consistency. But, as this room requires a more airy character, the ribs only of the ceiling should be grained: a small quantity of tracery, with its fringe-like cusps, might be carefully introduced; some party colours, and gilding, too, would not be out of place; always bearing in mind, that, as the outside of the house is a cottage, the inside should not be a palace. The panels of the

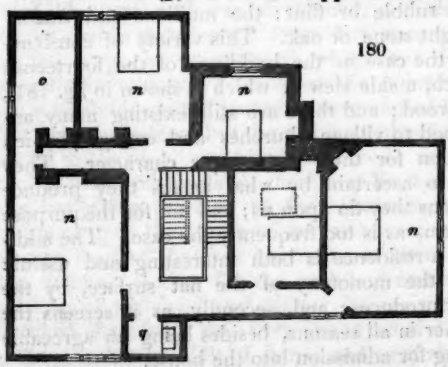
ceiling should be of a lighter colour, and the walls might be papered; although we have no examples of papering in the fourteenth century. I will, however, bid defiance to antiquarianism on this score, if the whole composition is in unison; and this cannot be without the materials are made in some way to correspond with each other. The windows should have some stained glass in them, of various hues; nor would it be necessary to confine the subjects to heraldry alone, when nature offers such ample scope for the exercise of the graphic art. Flowers, judiciously chosen and harmoniously grouped, may be made to assume a perfectly Gothic character; and, in a drawingroom, the severe dignity of heraldic characters would be less pleasing than the elegant lightness of flowers.

I am aware I am treading on dangerous ground, and may subject myself to a vast deal of censure from rigid antiquarians. But are we always to be cramped with the exact details of our forefathers? Are we never to do as they did, try something new? I again repeat what I have before stated, that it is the business of the architect to invent, and not to copy. If we fix upon a style of architecture, let us follow the spirit only of that style. We should recollect that the customs of the nineteenth century differ widely from those of the fourteenth; and that the luxuries of the present time are of a much more elegant description than when ladies attended bull fights. The window at the end of the drawingroom opens to the landing (*e*), and may lead to a pleasure-garden, or lawn: at each end of the steps are pedestals for plants. This I always consider a luxury, though it is one that our ancestors knew very little of. In the country, a window even with the floor always gives a cheerful appearance to the room. It is true there is some difficulty in making these windows wind and water tight; but, if they open *outside*, there is no difficulty in doing so. There should be shutters to all the windows on the ground floor. At the side of the room opposite the fireplace is a recessed window, which produces variety in the composition; as such recesses, besides acting as screens against the wind and sun, "be pretty retiring places for conference." This window may be glazed in the same manner as described for the other. Many little elegancies may form the furniture of this recess, suited to the general character of the room: but the more delicate taste and fertile imagination of the ladies will supply the subjects, so as to give the greatest interest to this situation. Of the other furniture much might be said; but I will confine myself to a few very brief remarks. I certainly would have as much looking-glass as would be consistent in this small villa; and a pianoforte. But I may be asked, Who ever heard of a pianoforte of the fourteenth century? I will answer that question by asking another: —Who

ever heard of a Grecian pianoforte? and yet the modern instruments are so called; and so they, in some respects, are made to appear; for they are bedecked with honeysuckles, scrolls, and other ornaments of a decidedly Grecian origin. Then why should we not have a pianoforte of Gothic design? It is a good subject, and, in a thousand different ways, may be well and correctly treated, without giving it the appearance of a cathedral in miniature, or a starved organ. Sofas, chairs, tables, and all other pieces of furniture, not even omitting the most trivial, should be well studied to produce unity in the whole arrangement of this room; and one thing deserves particular mention, viz. the fender: this is a piece of furniture scarcely ever uniting with its adjuncts, the grate and mantelpiece. It is a remarkable fact, that the only way fenders are ever made to unite to the chimney-piece is, by cutting a notch out of the bottom, and fitting the fender, as it is called, to the fireplace; that is, the bottom into the jambs; but not a line of connexion is looked for between the iron and the stone. The ends are either in the middle, or approaching towards the inside or outside of the mantelpiece; and there is either brass on bronze, or steel, in the fender, opposed to black, white, or grey marble in the chimney.

Study.—Adjoining the drawingroom is a small study; which might have a flat ceiling, ribbed, paneled, and supported by a cornice round the walls. There should be a dado round this room; and the walls might be of a stone-colour, or they might be papered with rather a grave-coloured paper. In the window there should be some stained glass; and round the room some book-shelves, and other furniture suited to this apartment.

The Kitchen (*g*) should be supplied with all the requisites for a house of this size; and the offices attached to it, if not considered sufficiently large in this design, may be increased in size without materially altering the general effect of the elevations.



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Bed-rooms, &c.—On the one-pair floor are five bedrooms (*n n*, *fig.* 180.), a dressing-room (*o*), and water-closet (*q*). By referring to the elevations, it will be seen that other rooms may be obtained

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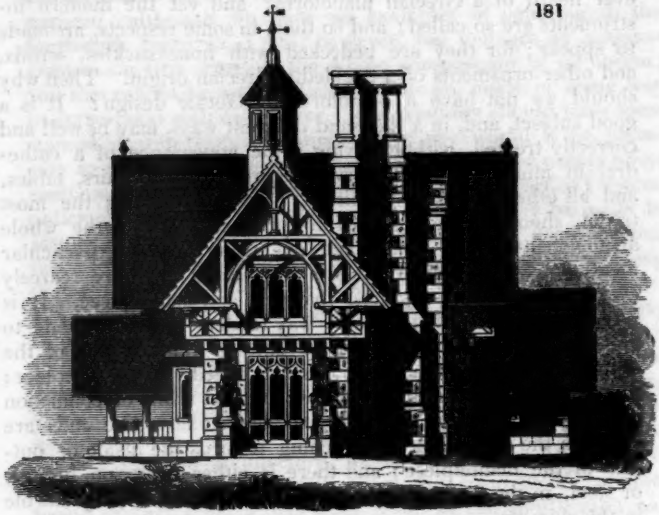

in the roof, if they were required; but in this design the roof is only occupied with storerooms, having a staircase leading from the landing to them.

Elevations.—In the elevations (*figs.* 181. and 182.), I have endeavoured to keep in view the character of buildings of the fourteenth century. The lower part of the house, tower, and chimney-stacks may be built with squared stone, hammer-dressed for the quoins and plinths, window-jambs, &c., and the interstices filled in with rubble or flint: the mullions and tracery should be in wrought stone or oak. This variety of construction was frequently the case in the buildings of the fourteenth century. The porch, a side view of which is shown in *fig.* 181., should be built of wood; and there are still existing many ancient porches of wood to village churches and cottages, which well deserve attention for their picturesque character. They should be studied, to ascertain by what means they produce the strong impressions they do upon us; and not for the purpose of transplanting them, as is too frequently the case. The addition of a porch to a residence is both interesting and useful: first, as it breaks the monotony of the flat surface, by the depth of shadow it produces; and, secondly, as it screens the hall from the weather in all seasons, besides being an agreeable shelter while waiting for admission into the house.

The upper part of the house is to be of timber and plaster, as shown in the elevation of the entrance front. (*fig.* 182.) Before

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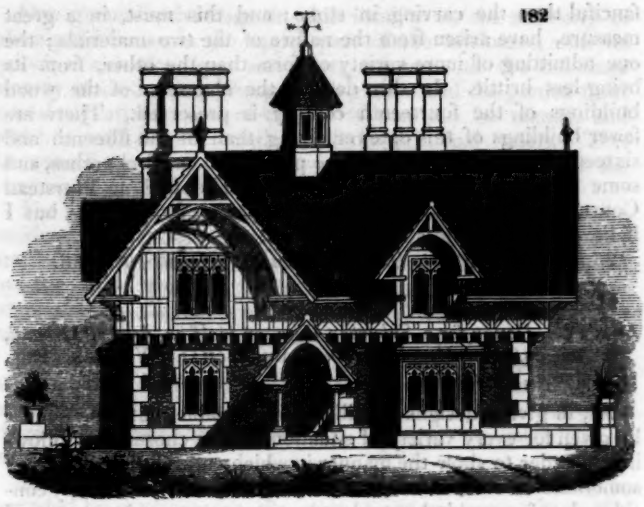


the general introduction of rich tracery in the barge-boards, the same composition as the internally constructed roof was continued over the framing outside, so as to form a protection from the weather. It was at first merely a continuation of the roof, without any pretence to decoration; but, by degrees, pieces of timber were added, so as to form an arch, and these soon became enriched with hollow mouldings. A trefoil head was first constructed in this way; but, in a little time (in the fifteenth century), the whole of the timbers had become decorated, the large arch was abandoned, and the rafters were no longer seen in their rough form, but were carefully concealed by the barge or verge-board, which was decorated with the most elaborate tracery; while, at the point of the gable, there was a richly decorated pinnacle, surmounted by a weather-vane. Not only the gables, but the whole of the timber framing presented to the view, was highly enriched; and, in many of the ancient towns of England, there may be seen, in the buildings now fast giving place to modern alteration, the lavish display bestowed upon the houses of our ancestors. In Coventry may be seen some of the most interesting of these specimens, affording, at once, studies for the architect and the painter. The windows of the wood and plaster houses partook of the same enriched character; they were not so massive in their mullions as those in houses built of stone, and were almost always more fanciful in their tracery. Indeed, the carving in wood of all the periods of Gothic architecture was much more varied and

fanciful than the carving in stone; and this must, in a great measure, have arisen from the nature of the two materials; the one admitting of more variety of form than the other, from its being less brittle. In this design, the character of the wood buildings of the fourteenth century is preserved. There are fewer buildings of this date remaining than of the fifteenth and sixteenth centuries; but, in some porches to small churches, and some halls, examples may be seen. The hall at Hurstead Court, Kent, was an interesting specimen of this style; but I believe this building is now destroyed.

25. *Henrietta Street, Brunswick Square, August* 19. 1836.

ART. IV. *Design for a Suburban Villa, on Half an Acre of Ground, in an unfavourable Situation.* By RICHARD VARDEN, Esq., Architect, Worcester.

As, in giving designs for villas, it is desirable that plans should be given for every variety of situation, I have chosen the following, in order to show the manner in which natural difficulties may sometimes be surmounted, and those points that are usually considered unfavourable be rendered unimportant, or be converted into interesting features.

The land on which it is proposed to lay out this villa consists of somewhat less than half an acre, and is one of a series of allotments now on sale in the neighbourhood of this city. My object in selecting it is, that the advantages or disadvantages to which I may allude shall be such as really exist in nature, and not the mere creations of my fancy; as that may probably suggest only such circumstances as can be readily turned to account, or made subservient to the beauty of the whole, and, therefore, not be so suitable for your purpose.

This piece of ground is situated between two roads, and is 90 ft. wide and 225 ft. deep, sloping gently to the west, in which direction it commands a pleasing view of the city; the towers, spires, and roofs of the cathedral, and the other churches and public buildings, being alone visible, as the common structures are concealed by trees planted lower down the hill and in the intervening meadows. The whole is backed by the Malvern Hills, a granitic range 1500 ft. high, the outline of which is sharp and bold, and of a mountainous character.

In the north and north-west direction, the Abberley Hills are visible over a considerable expanse of rich and highly cultivated country, consisting of luxuriant meadows and tillages, thickly interspersed with those beautiful apple and pear orchards that are the pride of the county. To the south, a distant view, over a comparatively flat country, may be obtained, in which there is not discernible any particularly striking feature.

One great disadvantage in this locality is, the necessity of placing the house in the upper part of the enclosure, with its principal elevations east and west, ranging with the buildings already erected; thus giving to the garden and the garden front a westerly aspect; one of the worst that can be named, and which is unfit for the windows of the principal rooms. This has caused me to adopt a somewhat novel arrangement, for the purpose of obviating these defects, which I will describe.

The villa is small; and is to be rendered suitable for the residence of a genteel family who have a fondness for the fine arts, and who wish economically to possess, and be surrounded by, the usual comforts of modern life, with the addition of some of those elegancies that are now seldom seen but in the mansions of the wealthy, and not always even there.

The front is to be formed of real or imitation stone, and to be somewhat more ornamented than is usually seen in the neighbourhood of a provincial city; but the whole must be characterised more by elegance and neatness than splendour or magnificence.

The front garden (see *fig.* 183.) is rectangular; and it is bounded by the house on the west, a conservatory (A) on the north, stable offices (B) on the south, and a dwarf wall and iron railing on the east.

On entering the gates, a broad gravelled walk leads direct to the portico (C), which is raised from the ground four steps, and is formed of two columns and two antæ, in front of a curved-backed cell (D), from which it is separated by three arches that support the front wall of the house. I imagine there can be no objection to columns and arches being employed together in such a case as this; for they each have their distinctive uses: columns could not, with propriety, be placed for the support of so large an incumbent weight of masonry as the whole story of a house; and I know of nothing so evidently suitable for the purpose as arches, both on account of their real and their apparent strength; and the effect of arches seen between columns is good, and generally meets with the approval of painters, as I think it is likely to do in the present case, particularly as the deep curved-backed cell and niches will show them out to advantage. The cell is to be raised one step above the portico, and is to be paved with ornamental tiles or tessellæ, if they can be obtained. The entrance door is in the centre of the curved back; and has, right and left of it, a niche for the reception of a plaster cast of some beautiful antique statue the size of life. Against the side walls may be placed stands for such rare exotic plants in flower as may be thought most deserving of attentive examination.

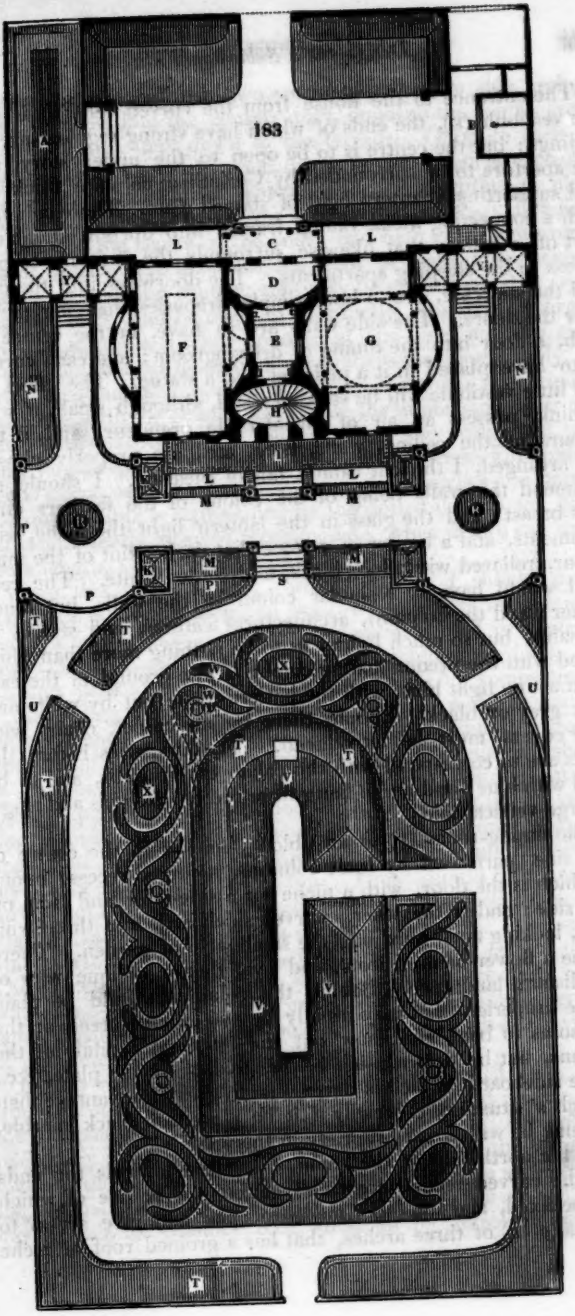
The columns of the portico are to be but one story high;

and they are to be surmounted by an architrave cornice, that is to pass all round the house, arcades, conservatory, and enclosure wall of the stable offices. The roof is to be finished with an eaves-cornice and gutters, and be covered with artificial stone tiles, similar in form to those of the Temple of Diana Propylea, the eaves-cornice and ridge being ornamented with antefixæ. The chimneys are to be visible, and to form a part of the design.

The kitchen offices, &c., are to be in the basement floor, and are to receive light from a broad area, having a wall round it 2 ft. high, above the front garden; on the corners of which, against the steps and portico, are to be placed slightly enriched vases of artificial stone. The side intercolumniations of the portico are to be fenced in by a neat metal railing; framed, not into the antæ or the columns, but into stiff standards placed close against the bases.

The area wall is to be continued all round the front garden, except the doorways, forming at the sides a basement to the conservatory, and to the stable enclosure wall; forming, in front, a foundation for the iron railing. Against this wall earth is to be thrown, and formed to the angle that flower-stands are usually arranged at; and in this are to be planted choice flowering, exotic evergreens of small growth, placed so as to produce the effect of ranges of stands. The piers, which the gates and front iron railing are framed into, must be massive, and have enriched heads, or be surmounted by short, thick, enriched bronze shaft and lamps, according to circumstances. There is to be a broad walk, crossing at right angles that leading to the porch, which will conduct to the stable-yard and to the conservatory.

The conservatory must be made ornamental without any great outlay of money, and must form a part of the general design. This, I think, may be done by carrying the architrave entablature, and also the dado, of the house, round it. The uprights and sashes may be framed into them much in the usual manner; but the front lights I would have contrived to slide down into this dado wall, and be out of the way entirely when air is admitted to the conservatory, in preference to being opened outwards, as in the usual manner. The rafters are to be tolerably close together, and be two to every upright in the front framing; and they are to be ornamented along the ridge and cornice with antefixæ, similar to those to the roof of the house. Should any flue chimney be shown, it must be introduced as an acrota. The stoke-hole is in the area, and is approached from the stable-yard by steps by the door into the arcade. On each side of the steps into the conservatory, and of the yard gates, are to be piers, the height of the area wall, with vases placed thereon.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The entrance to the house from the curved cell (D) is into the vestibule (E), the ends of which have strong segment-arched ceilings; but the centre is to be open to the upper story, and the aperture to be surrounded by Corinthian columns thick set, and supporting a lantern light of stained glass. These columns, with a connecting metal railing framed into upright standards, part off a gallery that likewise surrounds the aperture to give access to the sleeping apartments. The doorways into the cell, and the staircase, are to have simple draperies, hanging partly over the doors. The side walls are to have, in the centre of each, a door into the dining or drawingroom; and each corner is to have placed in it a pedestal and a statue. The effect of this little vestibule will be striking; and, although small, it will, I think, possess an air of considerable grandeur; and, if the colours of the ceiling, walls, floor, &c., are properly chosen and arranged, I think it cannot fail of pleasing. I should recommend the walls being of the colour of the feathers on a jay's breast; and the glass in the lantern light the same, with ornaments, and a border of a somewhat darker tint of the same colour, relieved with blue, black, and dulled white. The ceiling I would have of a similar colour to the walls, but much darker; and the columns, architectural features, and statues of the same, but so much lighter as to be nothing more than white tinged with the predominating colour. The ground of the carpet must be light blue, with the pattern made out by white and dark grey or black. Should there be no carpet, chairs with blue covers must be introduced. The draperies before the doors are to correspond with the colour of the walls, and to be lined with blue; and are to hang from red bronze rods and rings, in large vertical folds.

The dining-room (F) is an oblong, having in the centre of each side, parted off by Ionic columns, a curved recess; in one of which is the door, with a niche for a side-table and lamp on each side; and in the other a curved sideboard, and three windows, looking northward into the small strip of garden. There will be a flower-bank in front, and over that an oblique view of the distant landscape. Behind the columns should be plain simple draperies, that may usually be somewhat spread at the top, so as to back and show out the enriched capitals of the columns, but be drawn aside below, to display the plate, &c., on the sideboard; which is never seen to greater advantage than in such a situation, especially if it be placed on black marble, as it may be with great propriety in this case.

On the north side of the room, but more towards the ends than the curved recess, are small glazed doors; one of which is to be fixed, and the other made to open and give access to an arcade (Z) of three arches, that has a groined roof, a niche

and statue at the end, and two others opposite the side arches, with a doorway into the conservatory, opposite the centre arch, and the flight of steps down to the terrace. Opposite each of these sash doors is a niche; and there are two others at each end of the room; the whole of which are for the reception of plaster casts from antique Bacchanals, or similar figures. The fireplaces are in the centre of the ends; and each is to have over it a small window, commanding the front or back view, with a looking-glass sliding shutter, that may be opened or shut by a concealed rack, and be made to fit exactly into a gilt margin, that shall form the window dressing at one time, and the glass frame at another. I describe these shutters thus particularly, as, during a considerable portion of the day, that to the west window must necessarily be closed, to exclude the unpleasant glare and heat of the afternoon sun. Similar sashes may with great propriety be placed to the glazed doors; where mirrors will produce a good effect, as they will reflect the opposite niches and statues. The dining-table is represented by the dotted lines in the plan; and is sufficiently large to accommodate, when drawn out to its whole length, twenty-six persons.

Were this room for my own habitation, I should prefer having the colouring deep and rich. I would have the chimney-pieces, sideboard tops, columns, and antæ, of real or imitation black marble; and the entablature, architraves, dado, and skirtings painted and polished to match. The compartments of the ceiling should be of a deep purple; and the cornice, ceiling beams, doors, window-sashes, &c., painted in representation of a reddish-coloured bronze. The curtains should be crimson damask, lined on the edge and bottom with one width of purple silk, and be looped up with thick purple cords. They should be merely suspended from plain bronze rods and rings, and should hang in large vertical folds, and be without any valances, or draperies, at top. There should be inner sun curtains of figured muslin hanging down, with worked Vandyck edgings, and drawn back with crimson silk cords. The walls I would have of very dark oak, or covered with a purple paper. The carpet green, patterned with light and dark tints of the same hue. The chair-covers crimson; and the table-covers the same, lined with white, and bound with gold, with a large tassel of the same hanging at each corner.

In this room, especially when thus decorated, I think there would be some very pictorial effects. The curved recesses, and the sideboard behind the columns and curtains; the columns backed by curtains; the view up the arcade, with the statue and niche at the end as a central object; and the vista seen through the vestibule and drawingroom, when the doors are opened, looking between the columns, &c.; would all be sources of interest,

and, I trust, of beauty. The dark rich colouring I have described, I consider to be appropriate to the destination of the room, and by no means likely to produce a gloomy effect; as the great number of windows will admit ample light during the day, and at night any quantity may be artificially commanded. The colours are powerful, and some of the contrasts great; but I think they would harmonise well. The crimson and purple would produce an effect of splendour; and the many dark compound tints surrounding the furniture would impart to each article a brilliancy unattainable in an apartment coloured in a lighter tone.

The drawingroom (G) is of similar form and size to the dining-room; and the door from the arcade is an entrance to the stable-yard. If it were not for the particular aspect of this plot of ground, I would change the situation of the two rooms; then the drawingroom would be in immediate connexion with the conservatory, and the dining-room with the stable offices: a much better arrangement than the present; but which, if carried into effect here, would assign the worst aspect to the best room, and the reverse. However, if such an alteration were considered desirable by a proposed occupant, it could be carried into effect without disarranging the design. The drawingroom is to have windows over the fireplaces at the ends; with looking-glass shutters, for excluding the afternoon sun when it becomes troublesome.

In addition to the columns parting off the curved recesses described in the dining-room, here are to be other columns parting off the ends of the room, and forming a square compartment in the centre, which is to have a groined ceiling, with a large flat dome in the middle.

In this room the columns are to be Corinthian, of scagliola marble, in imitation of verd antique; with the entablature, ceiling, doors, skirtings, dado, architraves, &c., painted to resemble bronze; and the chimney-piece really of that metal, made to assimilate, as to height and decoration, with the dado and skirting; which it might do, without being inconveniently low, were the fire to be made on the hearth, with air admitted from below, as in Sylvester's stove. The walls are to be covered with apple-green silk, either stretched plainly over the whole surface, or introduced as fluted panels in bronze frames. The curtains are to be of the same colour, lined (those to the windows partially, and those behind the columns wholly) with rose-coloured silk: they are to be full, but very plain, merely hanging in large downright folds when in use, being at other times looped back with gold or rose-coloured silk cords, and large tassels. The sun curtains are to be of light figured muslin, either quite white, or of a delicate pink colour, looped up

with rose silk cords. The rods will be best of bronze; but, if a large quantity of gilding, by way of chandeliers, lamps, &c., be introduced, then they may be of gilt brass: but this I do not recommend, as bronze appears to me far preferable. These articles, with gilding or glass, and other showy materials, scattered about the ceiling and upper part of the walls, always have the effect of destroying the repose of the apartment, and diminishing the brilliancy of the furniture, which ought to be preserved in its greatest strength and splendour, as it would, in the absence of living beings, unquestionably form in a painting the chief and most prominent object; and, for the apartment to be pleasing, each article must have the same repose, strength, or prominence, as would be requisite to form a good picture; as every view we take of it ought to present, in reality, to the eye, exactly the selfsame scene which the painter produces artificially on his canvass. They differ only in so far as one is reality, and the other its representation; the same laws of composition (viz. grouping, colour, chiaro-scuro) applying equally to both. The chairs are to be covered with mohair plush (a newly introduced article, of great beauty and richness, and likely to stand much wear,) of a rose-colour. The carpet may be a maroon; but I should prefer a buff or white ground, with red, yellow, and green flowers. The table-cover, for grand occasions, to be rose-colour and white, lined with white satin, edged with a broad gold band, and decorated with massive bullion tassels at the corners; but, for common use, one with yellow binding and tassels, and white kerseymere lining, might be substituted.

The curtains introduced behind the columns will greatly enhance the beauty of the apartment, and will, when wholly or partially spread, form a backing to the columns that will display their enriched capitals, whether gilt or not, to very great advantage. At the same time, they will be far from useless; as, by drawing them, either of the ends may be converted into a very comfortable apartment for a small party, that will have most of the advantages of one of a suite of rooms connected by folding-doors, without its unsightliness or liability to draughts of cold air.

The decoration of this room would not be particularly expensive; as the effect depends more on the arrangement of the objects and colours, than on the costliness of the materials composing them.

H is the staircase, the only one in the house; for, in so small a villa as this, where few servants would be kept, a second is hardly called for. It is of ample size and elliptical form; which readily admits the introduction of a stone staircase, indestructible by fire. There is a lower flight of steps to the basement offices. The floor should be of Wright's ornamental tiles, or tessellated pavement; and the walls and ceiling should be painted in the

cream and ochre colours, and with ornaments similar to those found on the ancient terracotta vases.

1 is a veranda. Architects avoid introducing these appendages to their designs, from the idea that they are always unsightly. Surely, there is a possibility of their being made ornamental, let the difficulties be what they may. At any rate, one placed here will be found by the inhabitants of the house a great luxury; as it will partly shade the western wall from the afternoon sun, and preserve the principal rooms, towards the close of the day, from the great heat to which they would otherwise be liable. I propose having it to appear as a temporary awning, and the architecture to be made complete without it; and thus, like Alexander, to cut the knot I cannot untie. No person, let his taste be ever so fastidious, can, I imagine, object to those delightful awnings, spread in the streets of every Continental town before the principal shops; adding, by their brilliant-coloured stripes, to that gaiety in which our dwellings, both in town and country, are so deficient. These are not displeasing, even to artists; as witness the prevalence of them in the works of Prout, Stanfield, Nash, and our other topographical painters; and, therefore, I cannot see why we should hesitate to adopt them as accessories to our villas. The columns which support this awning are to be very light, and slightly ornamented: and, as well as a wire railing between them, painted stone-colour. The roof, or awning, is to be of such a curve as canvass would naturally take were it fastened to the wall along one side, and the other allowed to hang loosely over the plate that passes from the top of one column to another. This plate is to be of copper, having the joints concealed; and it is to lap over the front, and to hang down 18 in. or 20 in.; the end of it being cut into pointed pendants, one short, and one long, alternately; while hanging from each point, and suspended by wire hook, may be a turned wooden tassel, 4 in. or 5 in. long, that may be moved by the slightest breeze. The inside of the roof of the veranda is to be painted a cream-colour; and the outside the same, but with vertical stripes of light bright red, one broad and two narrow ones to form a pattern, the centre of which is to correspond with the point of each pendant. The tassels are to be of the same colour; and there is to be an edging of it round the pendants, as though it were a binding. The floor is to be paved with stone, ornamented tiles, or tessellæ. The niches under the veranda are to be for statues, and the remaining space may be occupied by flower-stands, glass globes containing gold and silver fishes, bird-cages, &c.

From the veranda, opposite the house door, are broad steps down to the terrace, having flank walls surmounted by sculptured vases. K K are stone platforms, somewhat lower than the

floor of the veranda, on which are to be placed stands to receive pots of the most choice exotic plants in flower. L L are the areas to the basement story; all of which have plain breast walls to fence them from the garden. The area is continued under the veranda, that being supported on piers.

M M are flower-borders, edged with an ornamented kerb of artificial stone, similar to Austin's mignonette troughs, that may, perhaps, have a pipe within it, pierced so, that when connected with a head of water, each hole may be converted into a miniature fountain, jetting in different directions, so as to cover the whole surface of the border with an artificial shower.

N N are flower banks; that is, earth thrown against the wall at the angle, which artificial flower-stands are usually arranged at, into which pots of hardy plants may be plunged while in flower, and the space behind them filled up with small, flowering, evergreen shrubs. The walls (o o) are supposed to be 2 ft. or 3 ft. higher than the floor of the principal rooms of the house, which will not be sufficient to interfere with the view of the distant landscape; but, from the height it is above the natural surface of the ground, will be sufficient for every purpose of protection. P P are the parapet walls of the gravelled terrace, the same height as those round the area; and Q Q Q are vases.

R R represent fountains; but, if these cannot be obtained, groups of statuary, or sun-dials and flower-stands, must be substituted.

S S are steps from the terrace into the garden. The walk here is broad, and forms a regular or artificial figure, as the piece of ground is too small to attempt concealing the boundary fence. It is, therefore, made to run parallel with it; having on the outer side a range of flower-banks (T T), edged with turf, and backed by the enclosure wall, covered with evergreen and flowering creepers. Much effect may be produced by occasionally varying the outline of this wall by the introduction of vases, or other objects of art. U U communicate with sheds and other requisite garden buildings, formed under the terraces, that will be invisible from the principal walk. In the centre of the garden, but separated from the walk by a parterre, is another parallel flower-bank, having a pedestal and statue on the ridge of the circular end. This bank encloses the small space of ground V, that may be entered from the main walk, and is intended to be set apart for the female members of the family, who, if fond of botany or horticulture, may here tend and rear their favourite plants. It is well suited for this purpose; as it is easily accessible, and yet as private as the confined nature of the ground will admit; also, from its having a portion of its surface inclining to each point of the compass, a convenient spot may be selected for every plant that will grow in our cli-

mate. If not used for this purpose, it may be made the nursery, or reserve-ground, from which the parterres and borders can be supplied with plants in flower.

w w are flower borders; and x x are wicker or wire baskets, to be filled with climbing flowering plants, such as jessamine, clematis, maurandias, roses, &c.

y y are stands; on each of which may be placed, in a pot, any of those plants which display their blossoms to the greatest advantage when allowed to hang down over the sides.

In carrying such a design as this into execution, many ideas will naturally suggest themselves for enhancing the effect of the objects I have described, and for the embellishment of the whole. This sketch must be looked upon as the outline only of the design, the detail of which yet remains to be filled up; but this I shall not attempt, as it would swell this already long description to a very tedious length, without answering any important end. The finishing touches of this, as of all similar works of art, must be given by the hand of female taste, the superior elegance of which most writers acknowledge; and the distribution of the various kinds of shrubs and trees may probably form the subject of another article. My object has been to show, that considerable variety and elegance, or even splendour, may be obtained in a confined space, at a moderate expense, by attending to the peculiarities of the site, and judiciously grouping the different useful or ornamental objects that enter into the composition. I need not enlarge upon the manner in which I have attempted to carry this into effect, as by glancing at the plan it may easily be perceived. Space I have endeavoured to give the appearance of, by preserving uninterrupted vistas in every possible direction; and splendour, by always having a number of objects of art along the sides of these vistas, and by terminating, always, with some interesting central objects, that may form a chief point to the particular view. Thus, on entering from the upper road, there will be seen, in succession, one beyond the other,—the broad walk; the steps up to the portico, with the vases on the sides; the columns of the portico itself; the arches of the cell, and its curved back, with its niches, statues, and central opening; the vestibule; the staircase; the veranda; the; steps; the terrace, &c.; the whole terminated by the raised statue in the garden. Only a part of these objects will be seen at the same time, on account of the alterations of the level of the floor; but this will rather add to, than diminish, the interest, and the appearance of size; and a sufficiency of objects will always be visible together to form a very rich composition. On the veranda, the vases will form central objects at the ends. From the circular part of the terrace, past the fountain, will be seen the arcade, with its arches, niches, and statues, its ornamental tiled roof and enriched cornice, and its

doorway opening to view the whole length of the conservatory. On looking the other way, from the end of the conservatory, past some of the same objects, the fountain will form the terminating object in the grounds; but beyond it will be visible the distant hills and landscape. These, and the many accidental groupings of the objects I have supposed to be introduced, will vary with every change of position, presenting a numerous succession of views, the greater part of which, I flatter myself, would possess interesting combinations of parts, fit for separate sketches. I feel convinced that there is nothing visionary or chimerical in this plan, or that might not be obtained by a moderate original outlay, and be kept in the neatest order at a very trifling expense.

Worcester, September, 1835.

REVIEWS.

ART. I. *The Professional Practice of Architects, and that of Measuring Surveyors, and Reference to Builders, &c. &c.; from the Time of the celebrated Earl of Burlington.* By James Noble, Architect, F.I.B.A. 8vo, pp. 216, and one 8vo plate (an Elevation of the West End of St. Paul's Cathedral). London, 1836.

IN order to give the reader an idea of what he may expect in this work, we give the following abstract of its contents:—

"The professional practice of architects, and that of measuring surveyors, and reference to builders; from the time of the celebrated Earl of Burlington.

"Metropolitan improvements, and reflections upon ancient architecture and its associations; and utility of the Institute of British Architects.

"Building ground; considerations for its disposition, with examples of the price per acre, as reserved rent under building leases. Importance of sewerage and supply of water, in reference to London, and a comparison with ancient Rome.

"Antiquity of brick-making; the value of brick-earth, and detail of cost in manufacture, with prices of brickwork per rod, and reference to provincial prices.

"Timber and deals; detailed calculations to regulate the price per foot.

"Valuations of leasehold and freehold house property; with observations, and mode of estimation, as hints to the young practitioner; with precedents of the value per square of warehouse stowage as annual rent, and reference to dwelling-houses.

"Contracts with builders; the requisite conditions, and description of materials in specification of work.

"The new churches; abstract from the fifteen Reports of His Majesty's Commissioners; and examples of value per square and per cubic foot.

"Public buildings; competition designs, and jobbing not modern."

At the commencement of the last century, the professors of architecture in the United Kingdom did not exceed twenty or twenty-five in number; and it was not till the time of Lord Bur-

lington, that the employment of architects "began to be systematised," and regulations introduced as to uniformity of charge whereby 5 per cent on the cost of the edifice became the established compensation to them. This included their duties and services of every nature, from the making and finishing the first sketch for a design to the complete execution of the work, and the final arrangement and settlement of the cost, and certifying and signing the various accounts. The latter, at the period in question, were made out in the respective trades, and not consolidated or merged in one individual, as is generally the case at present. (p. 11.) Variations in professional charges afterwards took place; and some architects, for example, Mr. Joseph Bonomi, in 1794, published a programme of items, &c., stating his charges when employed by the day, by the job, his travelling expenses, &c.

"Master artificers were not only distinct in their trade or calling, and invariably so employed, but also individually responsible for the due and proper execution of their respective works, at equitable and reasonable rates; but the architect and his assistants ascertained the quantities and data for, and determined the value of, the various materials and labour. Hence arose the practice of measuring by individuals, solely in the character of measurers, as a check against error by the architect, but not in respect to the value of the work: they were paid per diem, and their living and incidental expenses were all borne by the artificer or workman. The first measurer ever remunerated by a commission on the amount or value of the work was a Mr. Hele; a very able, and, it appears, avaricious individual (about 1760 to 1770), who was solely employed by workmen; but both the artificer and measurer soon discovered their mutual advantages in the encouragement of the practice applicable to speculative buildings, by a refinement in description of detail, and forcing or racking up the nominal prices of every species of work against each other in barter, and then applying those nominal prices in private undertakings; which advanced both the employment and pecuniary receipt to the measurer." (p. 13.)

Ultimately, the author observes, the surveyors getting numerous, the profession got into bad repute, and "many unprincipled measurers were frequently exhibiting in courts of law, merely with a view to bolster up and support excessive prices and claims." The system of building under contracts gave a severe check to the measuring business; "but it still continued in tolerable activity by the productions of estimates, and occasionally by the superseding of contracts, and the consequent claim of measure and value; or in the ascertainment of items and value of extras, frequently necessary from excessive scantiness in the description of works, capricious alterations, or departure from the original design; and the lamentable mistakes or errors in judgment, by some architects, as to the ultimate cost of the building, to the serious inconvenience and perplexity of the passive employer. These facts, connected with other unfavourable circumstances, justly brought into question the professional skill, as well as the moral integrity, of the architect." (p. 17.)

Architects have been accused of exceeding their estimates from the time of Vitruvius. The Greeks had a law, that if a clerk undertook a work, and spent more than the sum which, by his calculation, he supposed it would amount to, he should be obliged to make it good out of his own estate. Vitruvius, writing to Augustus, expresses a wish that the same law were enforced at Rome also; and about the middle of the last century Vanvitelli, having estimated the repairs of an aqueduct at a very trifling sum, which, however, cost 22,000 crowns, the judges ordered that he should disburse 5,000 crowns himself towards the expenditure.

"Considering," says Mr. Noble, "the extent of jobbing in England, and the period it has exercised its baneful influence, from regal or government undertakings down to those by petty parish authorities, it is surprising that more failures have not occurred, or a greater number of flagrant deviations from received opinions and true principles of taste are not presented to view." (p. 22.)

In speaking of the disastrous occurrence at the Custom House, the author has the following passage, which is one among others that might be quoted as in bad taste, and which, we have no doubt, he will expunge, or remodel, should the work come to a second edition. The Italics are the authors.

"If one architect failed in this work, the *quid pro quo* can be adduced, in favour of another who succeeded, and *Smirked at the job!* However, there seems to be a bias, or prejudice, against the profession *generally*, presuming to give opinions upon, and much more in its members undertaking *substratum* works, or any thing in reference to *water*, as if they were suffering under hydrophobia; that being considered *par excellence* the province and duty of the *engineer*. The latter term used to be applied to the mere machinists; an inventive class to whom this country is greatly indebted; the appellation, however, may have derived some importance and lustre, by an association of *terms* with the military service, and the mathematical ordeal incidental to the latter." (p. 23.)

Speaking of the degeneracy of the art of building in brick, the author justly condemns the common mode of hurrying up a brick wall, by laying the bricks on a "slight bed of mortar, generally passing over, not into, the joints below, and a small portion of it being laid against the side at the upper angle of the brick; leaving the wall full of channels and crannies, intended to be filled up by what is termed grouting;" — a composition which contains far too much water to admit of its forming a chemical union, either of its own component parts, or with the materials with which it comes in contact; and which, consequently, is of much less utility in the way of adding strength or durability to a wall than is generally imagined.

Having thus given some idea of the contents of this work, we shall lay it aside for the present; intending to take an early opportunity of resuming our review of it. In the mean time, we

can safely recommend it to architects; as embodying a number of curious and valuable facts, some of which they will scarcely find any where else.

ART. II. *Report of the Committee of the House of Commons on Ventilation, Warming, and Transmission of Sound; abbreviated, with Notes.* By W. S. Inman, Fellow of the Institute of British Architects. 8vo, pp. 76, two 8vo plates, and one 4to. London, 1836.

A GREAT many facts bearing on the subjects of warming, ventilating, and hearing, are brought together in this volume, chiefly from the Report, and the Evidence on which it was founded; but partly, also, in the form of notes by the editor. The whole is included under the following subjects: —

"*Ventilation.* Various notes, historical and scientific, and extracts from the evidence of Faraday, Smirke, Brande, Birkbeck, Sylvester, and more especially Dr. Reid.

"*Temperature.* Mean temperature of the ocean and of the air. Mean temperature of London, Rome, Montpellier, Madeira, Jamaica, at the pole, and at the equator. Experiments by Blagdon, Fordyce, &c. Temperature of man. Comparative tables of thermometers, &c.

"*Atmospheric Air.* Its weight, pressure, specific gravity, bulk, expansion, condensation, absorption of heat and moisture, velocity, electricity, pleasant temperature.

"*Water.* Its weight, specific gravity, expansion, conducting power for heat.

"*Gas.* Weight, specific gravity, expansion, relative capacities for heat, of oxygen, azotic, hydrogen, carburetted, sulphuretted, and carbonic acid gas.

"*Winds.* Velocity, force, and character. Table of, dry and moist of Arabia, Africa, and China, the trade winds.

"*Rain.* Mean fall of in London, &c., effect on electricity of the atmosphere.

"*Congealation.* Line of perpetual in various latitudes.

"*Respiration.* Quantity of air breathed, capacity of the human lungs, &c.

"*Exhalation.* Quantity transpired in twenty-fours.

"*Heat.* Greatest daily (and cold) in London, greatest observed in England, France, India, &c., conducting power of mercury, air, water, of a vacuum for, melting for various metals, of a coal fire, &c.

"*Combustion* and inflammation of various gases, oil, wax, tallow, &c.

"*Acoustics*, principles of, and theory of hearing.

"*Sound.* Motion, and communication of, reflected laws of, form of place most advantageous for sound and vision, confusion of speech and sound in the rotunda of the American capitol. Evidence of Brande, Reid, Birkbeck, Smirke, &c.

"*Echo.* Definition and laws of, most celebrated echoes, failure of an attempt to build so as to produce an echo, &c.

"*Plans for a House of Commons*, by Dr. Reid, Professor Brande, &c.

The young architect must now be convinced that he should not only peruse this work, but master its contents; not only on account of the information it contains relative to the new Houses of Parliament, but for the sake of the abstract importance of the different subjects treated of, belonging to common every-day architecture and building.

ART. III. *Suggestions for Warming and Ventilating the Houses of Parliament with Hot Water in Cast-Iron Pipes; also a Variety of Facts and Experiments, and Descriptions concerning the Hot Water System as applied to Horticultural and other Purposes; showing the Causes and Remedies in occasional Failures, and the Advantages of Hot Water for producing a slow, safe, and continuous Effect, while the warming by Steam is sudden, hazardous, and intermittent.* By Thomas N. Parker, Esq., A. M. Pamph. 8vo, pp. 39. Shrewsbury, 1836. 1*s.* 6*d.*

THE great object of the author of this pamphlet, appears to be to recommend the mode of heating by hot water as best adapted for the new Houses of Parliament. He commences by stating his belief, that equal quantities of fuel will give out, in combustion, nearly equal quantities of heat, whether that heat be transmitted by steam, hot water, or smoke flues. He next goes on to show, by facts and experiments, that heating by hot water is safe, by open fire-places expensive, and by steam dangerous.

The facts and experiments brought to elucidate the subject trace the employment of steam and hot water from 1777, when both were employed at the Soho Manufactory, Birmingham, to the 23d of July, 1836, when Mr. Parker visited a steam apparatus, for the cultivation of pines and grapes, at Olive Mount, near Liverpool, put up by Mr. Walker of Manchester, according to a patent granted to Mr. Perkins. The author's conclusion is, "Praise and admiration are freely given to the powers of the steam-engine in manufactures, for locomotion, and in cases where great force or rapid movement is required; but in the mere transmission of heat for horticultural and domestic purposes, the application of hot water is more suitable for producing a *slow*, *safe*, and *continuous* effect; while the warming by steam is *sudden*, *hazardous*, and *intermittent*." With respect to the advantages of heating horticultural buildings by hot water, they are undoubted; we also consider it preferable to steam in certain cases, but not in all, for heating public buildings; but for heating private dwellings we object to it, for the reasons given by our correspondent Censor, Vol. II. p. 407.

ART. IV. *A Practical Treatise on the Construction of oblique Arches, as applicable to Railways, Canals, &c.* By John Hart, Mason. 8vo, pp. 32, six large folding plates, and one 8vo. London, 1836. 6*s.*

IN laying this treatise before the public, the aim of the author has been to simplify the construction of oblique arches as much as possible; and he has consequently explained his plates in

language suitable to the capacities of the men engaged in the execution of them; thus rendering his work what it professes to be, a useful reference for practical men. "My own experience," he says, "in the superintendence of work and workmen has placed before me the necessity of adapting the explanations of drawings to the understandings of those engaged in their execution; for much of the value and beauty of a design depends upon the workmen being acquainted with the principles of the construction upon which they are engaged." (*Pref.*) The author is employed under Mr. Stevenson, on the London and Birmingham railway, and to that gentleman he has dedicated his pamphlet.

The plates are drawn in so much detail, every individual stone being marked, that we have no doubt whatever that the work will fully answer the purpose intended by the author. When we consider the great economy of employing skew arches, instead of rectangular arches, in crossing a river or canal obliquely, as explained by Mr. Fox, p. 251., the value of Mr. Hart's pamphlet will be obvious. It ought to be in the hands of every engineer and of every working mason.

ART. V. *Godwin, Jun., on Concrete.* From the Transactions of the Institute of British Architects, Sessions 1835, 1836. 4to. vol. i. part 1. pp. 37.

A COPY of this article has been kindly sent us by Mr. Godwin; but as it would be irregular to review it till the rest of the Volume, or Part, of the *Transactions of the Institute of British Architects*, in which it is to appear, is published, we shall only say that it is a most learned and elaborate, as well as practical, article; reflecting the highest credit on the knowledge and research of Mr. Godwin. As a specimen of what will be the contents of the *Transactions of the Institute*, it is also calculated to make a very favourable impression in favour of that body, and of their *Transactions*, when they shall appear in due form.

ART. VI. *Literary Notices.*

CRITICAL Remarks on Continental Architecture, Ancient and Modern, and on the Classical Architecture of Greece. By Joseph Woods F.A.S. F.L.S. F.G.S. This is a republication of Wood's *Letters of an Architect*, in twelve monthly parts, at 4*s.* each, for the convenience of students. Those who have looked into the *Encyc. of Cot. Arch.*, and into the first volume of this Magazine, are well aware of the high opinion we have of Wood's *Letters*. In fact, they are quite a mine of architectural metaphysics, blended with practical knowledge. The architect, who, having read such a work, does not highly prize it, is unworthy of the name of either artist or philosopher.

Specimens of the Tudor and Elizabethan Styles of Architecture, and interior Decorations; enriched Ornaments, for Carving, Chasing, and for ancient Furniture; Ornaments for all the Uses of Manufacturers, and of Jewellery and Silverwork, collected on the Continent and in England, are now publishing in numbers, by Mr. Weale.

The Ancient Half-timbered Houses of England. By M. Habershon, Architect, is also appearing in numbers, by the same publisher.

Partington's popular Account of the Steam-Engine and Steam-Boats, with plates and cuts. A third edition of this work, price 6*s.*, has just made its appearance in a new and improved form.

Gibbon's Manual of the Law of Fixtures, price 3*s.* 6*d.*, is just published.

A Catalogue of Books on Architecture and Engineering, with several Drawings and Prints collected in England and on the Continent. By John Weale, Architectural Library, 59. High Holborn. This catalogue is beautifully printed on a superior paper, and hot-pressed; and it is illustrated by a considerable number of engravings, chiefly well executed copper-plates, but partly, also, lithographs and handsome woodcuts.

All these books have been received, and some of them will be reviewed at length in an early Number.

Quatremère de Quincy on the Principle of Imitation in the Fine Arts, a work which has acquired great celebrity on the Continent, has been translated by a friend of ours, and will be published by Smith, Elder, and Co., in the course of a few days; probably by October 1.

MISCELLANEOUS INTELLIGENCE.

Art. I. *Domestic Notices.*

ENGLAND.

Hyde Park Gardens. — A range of houses of the first rate, bearing this name, has just been commenced on the Bayswater Road, on the north side of that road. They will overlook Hyde Park; and between them and the public road there will be a garden common to all the houses, 150 ft. deep; and in front of each house an elevated terrace garden, 50 ft. deep. These houses will unquestionably form the most desirable town residences for the more wealthy of the nobility, of any that have been built during the present century. What will render them greatly superior to the houses in Belgrave Square, which are of equal magnitude, is the superior healthiness of the situation. When these houses are completed, all that will be wanting to render the entrance to London through Bayswater decidedly the most magnificent, will be the substitution of an iron railing for the high prison-like brick wall which, at present, forms the northern boundary to Kensington Gardens.—*Cond.*

Bedfordshire. At Woburn Abbey, a splendid range of botanical hot-houses are about to be erected, surpassing, in magnificence and extent, as it is said, even those of Syon.—*W. S. Ampthill, July,* 1836.

At Wrest Park, near Ampthill, Earl de Grey is building one of the most magnificent edifices of stone in the kingdom. It is a mansion with four fronts of Grecian architecture, adorned with the most elaborate and exquisite sculpture. (*Morn. Chron.,* Aug. 31.)

Essex. New Workhouses are erecting at Saffron Walden, Lexden, and Manningtree. From the latter place, the plans were returned to the unsuccessful candidates unpacked, and completely exposed to the curious with the descriptive particulars lost or detained. We would contrast this with the polite and gentlemanly conduct of the Stortford Union. The architects received their plans back after the decision, carefully packed, and each bearing a letter of thanks from the Board of Guardians. — *B. S. Bishop Stortford, July* 25.

The Church at Stratford-le-Bow is from a design by Charles Barry, Esq., in the Gothic of the thirteenth century; and we notice it chiefly to direct attention to the excellent effect produced by placing it on a raised platform. Every house, more especially in a low district of country, ought to be placed on such a platform; for without it there can be no dignity of character, with reference to exterior effect, and no commanding views of external scenery obtained from within. Had the house in Ham Park (see vol. XI. p. 684.) been placed on a platform 6 ft. or 8 ft. higher than the level of the present entrance hall, how wonderfully different would have been the effect both from without and from within! The same may be said as to Mr. Allcard's house, also at Ham; the floor of the principal story of which is 3 ft. or 4 ft. too low. —*T. Simpson. October* 14. 1835.

Kent. Cobham Hall. — This mansion, and its fine collection of pictures, the trustees of the heir have agreed to open to the public two days in the week; and this will afford a great treat to the visiters of Greenhithe and Gravesend.—*J. M. Gravesend.*

Dartford. — Alterations and additions are to be made to the workhouse at Dartford, to contain 400 persons. Plans, elevations, specifications, estimates, &c., were solicited to have been sent in by the 18th of June last, but no premium was offered.—*Tyro. Wilmington Square.*

Lancashire. Wigan. — On Thursday se'nnight the large chimney adjoining the vitriol-works of Messrs. Dobb, of Wigan, fell down with a tremendous crash. This chimney was, we believe, the highest in the county, being 110 yards from the surface of the earth to the top. About eleven o'clock above half of it fell down with such force that most of the bricks were buried in the ground, and in their progress they snapped in two a beam 2 ft. 6 in. in diameter. Happily no one was injured. (*Liverpool Mercury*, Aug. 21. 1836.)

Leicestershire. Leicester. — A new theatre, on a large scale, containing meeting rooms for other purposes, from the designs and under the superintendence of Mr. Parsons, is now being erected on the site of the old theatre, in the town of Leicester. This erection is of brick, having the front faced with cement, in imitation of stone. — *Tyro. Wilmington Square.*

Northamptonshire. Thrapston. — A new workhouse, from the designs and under the direction of W. J. Donthorn, Esq., is to be erected at Thrapston. The various works were put out to contract.—*Id.*

Oxfordshire. Oxford.— Design for the new Buildings at New-Inn Hall.— In the forty-third number of the *Memorials of Oxford* is a woodcut, showing, it is said, the original design for a new building, recently commenced by the present Principal; which exceedingly scanty, vague, and unsatisfactory information is all that is related of it; although it might have been expected that, in a work professing to be "historical and descriptive," at least greater precision of date than the term "recently" would have been sought for, and also the name of the architect mentioned. At present we are left entirely in the dark as to these trifling particulars, and not even told whether the design actually adopted is by the author of the original one, or some other person; yet by way of amends, perhaps, for such omission, and to afford a proof of historical exactness, it is stated that a walnut tree has been cut down! Some one of your correspondents, or else the architect himself, however, will probably be so kind as to communicate what he may know respecting the intended structure: and I may here remark that it is singular that professional men should not transmit to the *Architectural Magazine* descriptive accounts of new buildings on which they are employed. Their silence may arise from modesty, but not from the most intelligible or laudable species of it. Besides the above, many other instances might be produced from the "*Memorials*," of similar dearth of information, and nearly the utter absence of critical remarks on the buildings; which is the more to be regretted, because there was ample room, in these respects, for improving upon preceding publications, supplying their deficiencies and omissions; whereas, by being

confined almost entirely to the history of the University, the work contains hardly any information that had not previously been given to the public, and by some writers more fully. Even as a graphic work, it is far from being all that it ought to have been; the plates, indeed, are beautifully executed, yet a great many of them possess very little architectural interest in their subjects, while several of the colleges are very inadequately illustrated by the few engravings devoted to them. There ought, besides, to have been a block-plan of each college or other public building; many of them being so complex, and consisting of so many courts, that it would be scarcely possible to form a clear idea of the whole of the respective piles without such assistance, even were the descriptions far more minute than they actually are. Woodcut plans of that kind might have been substituted for some of the vignettes now introduced, and which might very well be spared. When the "*Memorials*" commenced, I addressed a letter to the editor, suggesting that block-plans would be a useful, and withal novel, feature in it. However, he did not care to take any notice of my communication upon his wrapper; I therefore conclude that he did not deem it worth his attention in any degree. Nevertheless I will now throw out another hint to him, or rather to the artists, which is, that, as with one or two exceptions, they have confined themselves to the exteriors of the buildings, they have afforded themselves a very fair opportunity of bringing out a second series of the work, which should consist entirely of *Interior Views*; for which there would be no lack of subjects, the greater part of which have never been represented before.—*S. Oxford.*

Somersetshire. Bath.— One half of the North Parade has been made a carriage approach to the new iron bridge (p. 190.), by widening the outer side for a footpath; the bowling-green in front, with the gardens of the Literary and Scientific Institution, have been laid out in fanciful walks and flower-borders; and, on the other side of the river, are raised arches along the meadows to the Pulteney Road. The bridge will command a picturesque view of the hills, Pulteney Bridge, the Abbey, and various streets; and of many picturesque places on the hills.

The Orange Grove has been remodelled, the old trees cut down, and a carriage road made round the inside; the obelisk in the centre is now surrounded by a circular grove planted with shrubs.

The Abbey is thrown open by the adjoining houses being pulled down; and a fine view may be obtained from the Guildhall steps of the rich old Abbey, and the neat Gothic structure of the new St. Michael's Church, forming a striking and beautiful contrast.

The Guildhall.— In consequence of a very large meeting having taken place in the Guildhall, the floor has sunk some inches, and has been partly remedied by Mr. Manners, architect to the corporation of Bath.

St. Michael's new Church, from the designs and under the superintendence of Mr. Manners, is now being completed. It will form a structure of the light Gothic, Salisbury-Cathedral, style of architecture. At the south end of the church is an elaborately carved tower, with lantern and spire. I am afraid that some settlement has taken place in the tower; there being a large crack all down it, which has been once remedied, but has again appeared. With respect to the interior, there is not any centre aisle: the altar is placed at the north end, and has side lights: there are three galleries, with free seats at the back and sides. The vestry-room is situated at the north-east corner, with the organ over it. There is an extensive crypt, in which are catacombs for bodies. The entrances to the church are at the south-east and south-west sides of the tower, having a flight of steps to each. The whole of the church is to be faced with Bath stone, which is easily worked, and much cheaper than bricks. This new church is erecting by voluntary subscriptions, at the cost of 7000*l.* (perhaps rather more), to contain 1250 sittings, including 550 free sittings. The builder employed is Mr. David Aust.

A new Church has just been erected on Combe Down, near Bath; and a new workhouse and gaol are also in contemplation to be erected in Bath.

A number of elegant private Mansions have recently been completed, which may vie with foreign palaces, the establishment of which in a domestic way must require princely fortunes; every pleasing site being eagerly sought after for the erection of others in due time.

Bath is not only embellished with these; but in the more substantial pursuits of business, numerous places of mercantile deposits and manufacture are now being placed, perhaps the consequence of the near approach of the new railroad, in anticipation of profitable speculations. — *Tyro. Wilmington Square.*

Prior Park. — It is much to be regretted that the bishop's residence, the library, the chapel, the strangers' apartments, with some domestic offices, comprising the centre of the beautiful and celebrated mansion of Prior Park, Bath, were consumed by fire on Monday, the 30th of May last; and it is to be hoped that H. E. Goodridge, Esq., of Bath, and architect of this noble pile of building, will endeavour, in restoring it, to prevent any future accident by fire, by introducing as much cast iron in the place of timber as he can with propriety do.—*Id.*

Clutton.— A new workhouse is to be erected at Clutton, of a size sufficient to accommodate 300 paupers.—*Id.*

A Cemetery has been projected at Bath, to be established by a joint-stock company. In the prospectus it is stated, in order to afford a protection to vested interests, a mortuary fee will be paid by the Company to the incumbent of any of the parishes in, or in the immediate neighbourhood of, the city of Bath, from which a corpse may be removed for interment within the consecrated part of the cemetery. The payment of a similar fee is provided for in all the existing cemetery acts, and the amount fixed is — for interment in a vault, catacomb, or brick grave, 5*s.*; and in the open ground, 1*s.* 6*d.* The parties disposed to subscribe to this undertaking are, perhaps, not aware that, though such a provision was made by act of parliament, the clergy near London have modestly claimed 20*s.* for a vault, and 7*s.* 6*d.* for a common grave; and when this was resisted, as being at variance with what the legislature deemed equitable and proper under the circumstances, they have attempted to induce parties to enter into a private agreement to pay such sums in contravention of the law. (*Morn. Chron.*, Aug. 13.)

Bristol. — A general cemetery has been for some time in contemplation for Bristol. Various plans have been proposed, but that by Mr. Massey, published in the July Number of the *Gardener's Magazine*, seems most liked. — *B. B. July* 5.

Clifton. — The ceremony of laying the foundation stone of the Clifton suspension bridge was performed by the Marquess of Northampton, on August 26th, on the Somerset side of the river. The distance between the two points of suspension will be 700 ft.; the length of the suspended railway, 630 ft.; the height above high water mark, 230 ft.; and the total width of the floor, 34 ft. (*Morn. Chron., Aug.* 29.)

Suffolk. Ipswich. — A new County Hall and courts of justice, from the designs and to be under the superintendence of Mr. M'Intosh Brookes, architect, are to be erected at Ipswich; and a new workhouse is to be immediately erected in the town, from the designs and under the superintendence of William Mason, Esq., architect, Ipswich, and to accommodate 400 paupers. The various works have been put out to contract. — *Tyro. Wilmington Square.*

Surrey. Epsom. — A new workhouse is to be immediately erected at Epsom, for the accommodation of 230 paupers. Architects in this case were solicited to compete.—*Id.*

Warwickshire. Birmingham. — A new chapel, in the Gothic style, is in course of erection at Edgbaston, about a mile from Birmingham; the entire cost of which will be about 5000*l.*, which, together with the land (with the exception of a legacy of 500*l.*), is most liberally given by Lord Calthorpe.

The architect is J. J. Scoles, Esq., of London; and the builder, Mr. John Heley, of Birmingham. — *A Subscriber. Birmingham, Aug.* 18. 1836.

A handsome engraving of this chapel was sent to us, with the above notice; and if we can procure a detailed specification and estimate, with the contract for building, &c., we shall be happy to publish them at length.

Leamington. New Independent Chapel, Spencer Street.—The south front consists of a portico of four Ionic columns placed on a platform of two steps, each column standing on a deep plinth. The cornice is continued along the wings, which are each lighted by one long circular-headed window, the whole being surmounted by a balustrade, concealing the roof. The flank elevation comprises the entrances to the staircases, and the six windows on the side are simply divided by pilasters. A central vestibule affords access, on either side, to the body of the chapel, or to the staircases, which are conveniently placed in the wings. The body of the chapel is lofty, and exceedingly well proportioned. It contains, on the ground floor, side aisles and a central body of pewing, capable of accommodating 600 persons. A gallery, supported by light enriched columns, runs round the east, south, and west sides of the chapel, which will contain 470 persons; and above this, on the south side, a children's gallery is admirably contrived, which will hold 200 children, all in the full view of the minister. The pulpit, of an octagonal form, enriched at the angles with columns, is centrally placed at the north end of the chapel, having behind it three slender circular-headed windows, which are filled with stained glass. The design comprises a running oak-leaf, as a border, with rosettes down the centre of each window. The chapel is lighted by twelve windows, separated by pilasters, surmounted by a cornice, having a large single-leafed enrichment next the ceiling. This is divided into thirty panels, formed by flat sinkings, and enriched with twelve rosettes. The interior of the chapel has an extremely chaste and elegant appearance. There is a commodious vestry room, with schoolmistress's room below, and under the chapel is a capacious school. There are also catacombs for burial. (*Leamington Chronicle.*)

Wiltshire. Melksham. — A new workhouse is to be erected on a piece of ground 580 ft. by 245 ft., called Gibbs's Ground, in the chapelry of Semington, near Melksham; which is to be made large enough to contain 500 persons. Plans, elevations, &c., were solicited to be sent in by the 27th of June last, and a premium of 10*l.*! was offered. — *Tyro. Wilmington Square.*

Salisbury. — A monument to the memory of that eminent physician, Dr. Maton, a native of Salisbury, has been recently erected in the cathedral there. The style of the monument is the florid Gothic; and it is the production of Mr. Osmond, of that city. — *Id.*

Worcestershire. Worcester, July 3. — Our Natural History Museum is so nearly finished that a public breakfast was given in it last week. The County Courts proceed slowly, owing to the funds being deficient. The building of the new church in the Blockhouse, and the repairs of the cathedral and of St. Helen's are also in progress. — *R. V. Worcester.*

Art. II. *Retrospective Criticism.*

Designs for the new Houses of Parliament.—Much contention and dissatisfaction has arisen, in consequence of the decision of the commissioners appointed to select the designs for the new Houses of Parliament. That their decision in respect to the three minor prize drawings is a puzzle to all, there can be no doubt; but that there should be any doubt about Mr. Barry's design meriting the first prize is equally puzzling. I will admit, for the sake of argument, that Mr. Barry's plan is not the most convenient; also, that it has very many faults which the other plans have not; but what liberal man will say Mr. Barry's elevations and sections are not very superior to any of those

exhibited in the National Gallery. The commissioners were satisfied that Mr. Barry's design showed marks of genius which the others fell very far short of; they were also satisfied that, in all the other designs, the general arrangement would require very considerable alteration; therefore they very properly and justly awarded the first prize to Mr. Barry. But this does not satisfy some of the competitors, who surely are not jealous of Mr. Barry's success, or are they disappointed? This last is generally supposed to be the case; particularly since they have petitioned the Houses of Parliament, and had two plans of Mr. Barry's design lithographed, one of which shows his first design, and the other his design as altered by *the direction of the commissioners*. Now, let me ask any disinterested competitor, if it is just to accuse Mr. Barry for what he is in no way answerable (for the petition accuses him)? Would not any of the other architects have done the same thing when directed by the commissioners? In fact, would they not have found it necessary to make many more important alterations, not only in the plans, but in the elevations and sections? For, upon a close and impartial examination of the whole of the designs, there can be very little doubt remaining as to which would require the least alteration, so as to retain its general character. If Mr. Barry's plan has been improved by the alterations suggested by the commissioners, surely this cannot be an offence; or would the dissatisfied competitors say that no alteration should be made after the design was first chosen? I would even allow him a greater latitude; for I look upon a competition principally as a trial of skill to ascertain which possesses the most real merit. Almost any person who has a knowledge of what is required in a public building to be competed for, may arrange a plan conveniently; but can any man produce elevations and sections, possessing all the characteristics of the style of architecture he is confined to? Certainly not. Look around the exhibition, and then say which design has the most merit, the most originality, and the boldest and noblest ideas. Mr. Barry's design is not perfect, I am well aware; but is he not to be allowed an opportunity of making it so? I would permit him to make a perfectly new design; ay, and if all the discontented were to try again with him, I have not the least doubt that he would produce far nobler compositions than any of them. What would another competition do? Certainly it would produce better designs; but Mr. Barry has had the same opportunity of seeing all the designs as the rest; and if they have improved ideas, can we suppose that he has not. All the faults they have pointed out in his design, he would then, of course, have an opportunity of correcting; besides others, which, perhaps, he has only seen himself. I do not defend Mr. Barry because his design has no faults, for there are many, some of which I have before mentioned; I defend him because I consider that he has been unjustly attacked, and by some who ought to have kept in the background, as their designs are a disgrace to their names. Even if there were any hints to be obtained from the exhibited designs, which might improve Mr. Barry's, he ought to have the advantage of those hints; in fact, every assistance should be afforded him by the profession, rather than every voice (at least many voices) being raised against him. This is not the way other professional bodies act; why then should architects, who belong to what is generally esteemed a liberal profession, act so contrary to the general unity which ought to govern a liberal art?

With respect to the estimate, I hold that Mr. Barry has decidedly erred, as the building will never be erected for the sum he states: but his opponents have erred equally; for they, eager to get the prize, have affixed a price to theirs which it is utterly impossible the buildings can be raised for. This, I am sorry to say, is a common practice with many of the architects of the present time: but it is a mistaken notion; for if they succeed, the error must be discovered when their plans are carried into execution; and then it is not the one individual who is blamed, but the whole profession is slandered.

Since writing the above remarks, the exhibition has closed; and it is much to be regretted, that an exhibition, which forms such an interesting epoch in

architecture, could not be closed in perfect amity; much may be said on both sides, but I still think the petitioners to blame. They were the aggressors, and the other party were obliged to take up the cudgels in their own defence. A short time, I trust, will dispel the angry feelings which were displayed by both parties; and in the meantime, the exhibition has certainly had a beneficial effecton the public taste; and it has placed architecture on such a footing, that not only will the Houses of Parliament be the seat of the laws of the country, but they will be the foundation of a rapid rise in British architecture, beyond all other nations.—*B.*

Mr. Thompson's Designs. (p. 178.) — Mr. Thompson is rather unfortunate in his reference to the article on Architectural Pedantry; and I think, if he again reads that paper with attention, and call sto mind the numerous designs lately exhibited at the National Gallery, he will probably be able to discriminate between a servile application of rules, and no attention to them at all. I have not now Mr. Thompson's work before me, but I can perfectly well recollect the deficiency of light in the rooms (17, 18, 19, and 20); and though he may think it quite unnecessary to have light where dusty, old, and perhaps partly obliterated papers are to be examined, architects generally consider that offices require to be well lighted.

Mr. Thompson appears to make a great merit of being a "mere working carpenter," and perhaps considers that this will screen him from any reproof he may incur as an interloper in a profession that he evidently does not understand; but his being a "mere working carpenter" is only so much against the production of a work which he does not pretend to have any knowledge of; and as his work is launched into the world as an architectural production, he must expect to meet with architectural criticism. Much as I approve of all working men gaining knowledge in every art, it would be monstrous indeed if they were all to be set down as professors. I trust Mr. Thompson will take a proper view of my remarks, as they are not applied with the least ill will towards him, but merely with a desire that working men should become perfectly acquainted with an art (particularly one so very intricate as architecture) before they venture to become professors.

Mr. Thompson, in his own observations, proves how little he is acquainted with Gothic architecture; he says, "I have endeavoured to avoid, as much as possible, the appearance of either ecclesiastical or castellated architecture; and, on this account I have been sparing in the introduction of mullions, and also of battlements." He adds, that his principal aim was to obtain originality; but how miserably he has failed! For he previously asks, "what is the objection to an oriel window, 10 ft. wide, uninterrupted by mullions?" "is it because it has never been before executed, that it is considered objectionable?" I must now tell Mr. Thompson, that the introduction of mullions and battlements does not necessarily give a castellated appearance; but that the mullion in Gothic architecture is one of the most important features, without which windows would become mere holes in the wall: and again, by having such a variety of widths between the mullions, the whole of his composition becomes discordant. To produce a harmonious whole, unity must be studied in its parts; therefore, to obtain this unity, all the openings between the mullions should be nearly of the same size; and if one is 10 ft., the others should be nearly so. I do not object to this window, because it has never been built so before, but because it does not in the least appear to belong to a building where all the other windows are crowded with mullions. As to his avoiding ecclesiastical character, here again he has failed. What has he done? Merely increased the dimensions of the general outlines of church windows; in fact, he has copied the transept of some one of our cathedrals, where one gigantic window occupies the whole front, from the plinth to the top of the gable. He has not only taken this general idea; but for the purpose, as he imagines, of giving a totally different character, he has made the mullions 5 ft. apart,— "a greater width than has ever been executed." By this contrivance, he has not only got a large cathedral window out of its place; but, by preserving this

ancient form, he makes the peers enter through a window. The introduction of battlements does not necessarily give a castellated character; for they were not only used as decorations to cathedral parapets, but also to pewing (or stalls), light oak screens, cornices under roofs, and even pulpits and fonts; and as, when they were so used, their character was in a great measure altered by the introduction of light tracery, they could not be considered inappropriate, particularly as their form contributed so much to the sparkling effect and pleasing character of the composition in which they formed a part. Another reason for their introduction is, that they were part of heraldic blazonry. The battlements for defence are of a massive and totally different nature. One word or two more on the originality which Mr. Thompson is so desirous of producing. In my opinion, originality requires total alterations, at least in the general forms and large features of a building, more than in the minor details; for it is masses of composition which produce the great effects, with a proper or harmonious distribution of the lesser parts, as they are always subordinate, and it is their united force only that can produce an original, harmonious, and effective composition.

With respect to the perspective views, I am only surprised that, as Mr. Thompson could draw these views so well, he did not draw his elevations better. I am not the only person who has made this observation.— *B.*

Art. III. *Obituary.*

Died at Alexandria, on July 3., *Galloway Bey*, much regretted and universally respected. This young man was the second son of Alexander Galloway, Esq., the eminent London engineer, no less distinguished for professional abilities, than for his public spirit and liberal sentiments. Galloway Bey had devoted his great talents and energies to the service of the Pacha of Egypt, as his chief engineer, for the last twelve years; and as a reward for these services, two years ago, he received the above distinction, which, when viewed as conferred on a Frank, and so young a man, was considered a high mark of esteem, which he, however, richly deserved, not only for his professional talents, but for his extreme kindness, generosity, and urbanity of character. He only left England in February last, for the purpose of carrying into effect the gigantic work of directing the execution of the railroad from Cairo to Suez, for which he came to this country to make all the arrangements, on behalf of the Pacha, with his father and brothers. It is stated that his disease was caused by a liver complaint, occasioned by the climate, which, upon a *post mortem* examination, was fully confirmed. We feel that we and the public owe a debt of gratitude to the memory of such men as Galloway Bey, who advance the science and enlightened views of England in such countries as Egypt was; and we are sure his family must feel some consolation, in knowing that he had rendered such services to so many of his fellow creatures. His remains were temporarily interred at Alexandria, and the whole respectable population of that city may be said to have attended to pay their last tribute of regard. The Pacha and his minister, Beyhas Bey, in their letters of condolence to the family, have expressed that the Bey's services to their country could never be forgotten by them. We are happy to learn that the railroad will still be carried into effect, and that the executing of it will now devolve upon the Bey's brothers, two of whom are in Alexandria. The Bey's illness is the cause why this work has not as yet been commenced; but we understand that all the arrangements are now made for enabling the brothers, with other assistance, to carry it on with full effect. (*Morn. Chron.*, Aug. 18. 1836.)